

FILM FUN

DECEMBER 20¢

33



"EXTRA"
SPECIAL!



LEO: "Just a minute girls while I introduce you to the public . . . friends, meet POLLY MORAN & MAY ROBSON my new M-G-M comedy team...now girls please don't fight in a public magazine!"

MAY: "It's all right Leo, we're just rehearsing a scene from our first comedy, COMIN' ROUND THE MOUNTAIN."

POLLY: "And believe me it's a pleasure to team up with May Robson. She's a grand girl and the public knows it, too."

LEO: "See you all at the picture, folks. COMIN' ROUND THE MOUNTAIN is all fun!"

A Metro-Goldwyn-Mayer Screampie with May Robson, Polly Moran, Charles (Chic) Sale, Una Merkel, Russell Hardie and Jean Parker. Directed by Charles F. Riesner, from a story by Lawrence Johnson. Associate Producer, Harry Rapf.



TEST the... PERFOLASTIC GIRDLE ... For 10 Days at Our Expense!

REDUCE
YOUR WAIST AND HIPS
3 INCHES IN 10 DAYS OR
...it won't cost you one penny!

WE WANT YOU to try the Perfolastic Girdle. Test it for yourself for 10 days absolutely FREE. Then, if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, it will cost you nothing!

Reduce Quickly, Easily, and Safely!

● The massage-like action of this famous Perfolastic Reducing Girdle takes the place of months of tiring exercises. You do nothing, take no drugs, eat all you wish, yet, with every move the marvelous Perfolastic Girdle gently massages away the surplus fat, stimulating the body once more into energetic health.

Ventilated . . . to Permit the Skin to Breathe!

● And it is so comfortable! The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic Girdle is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. There is no sticky, unpleasant feeling. A special adjustable back allows for perfect fit as inches disappear.

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● You can prove to yourself quickly and definitely whether or not this very efficient girdle will reduce you. You do not need to risk one penny . . . try it for 10 days . . . then send it back if you are not completely astonished at the wonderful results.



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"They actually allowed me to wear the girdle for 10 days on trial".

"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".



"I really felt better, my back no longer ached, and I had a new feeling of energy".



"The massage-like action did it . . . the fat seemed to have melted away".



"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".



● This illustration of the Perfolastic Girdle also features the new Perfolastic Uplift Bandeau.



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IT'S A FACT



Gloria Stuart, pretty Universal player, indulges in a little monkey business to keep in trim between pictures. Gloria no longer need be up a tree about her screen success, which is definitely assured.

THE Blue Eagle, at present more famous than Rex, the Wonder Horse and Rin-Tin-Tin, is doing more for Hollywood than either of the aforementioned artists. Since the National Recovery Administration swung into action, stars' fan mail has increased appreciably. This is taken as a sign of returning prosperity, considering the fact that fan mail fell off 35 per cent during the depression. Now, thanks to General Johnson, Janet Gaynor is getting 1500 letters every day from happy citizens.

Five to one you didn't know that Edna May Oliver was once a soloist in a Malden, Massachusetts church choir. Well, she was.

When an enthusiastic fan wrote Mae West to tell her she was worth her weight in gold, our Mae sat down and figured out that at current prices she was worth \$31,320 on the hoof.

W. C. Fields nearly always plays golf alone. He smacks two balls, playing one against the other, and generally beats himself.

Dorothy Lee, at present busy making a comeback in a new Wheeler-Woolsey picture, is one of Hollywood's most air-minded gals. With a few more lessons Dorothy will be entitled to a private license to fly her Fairchild monoplane.

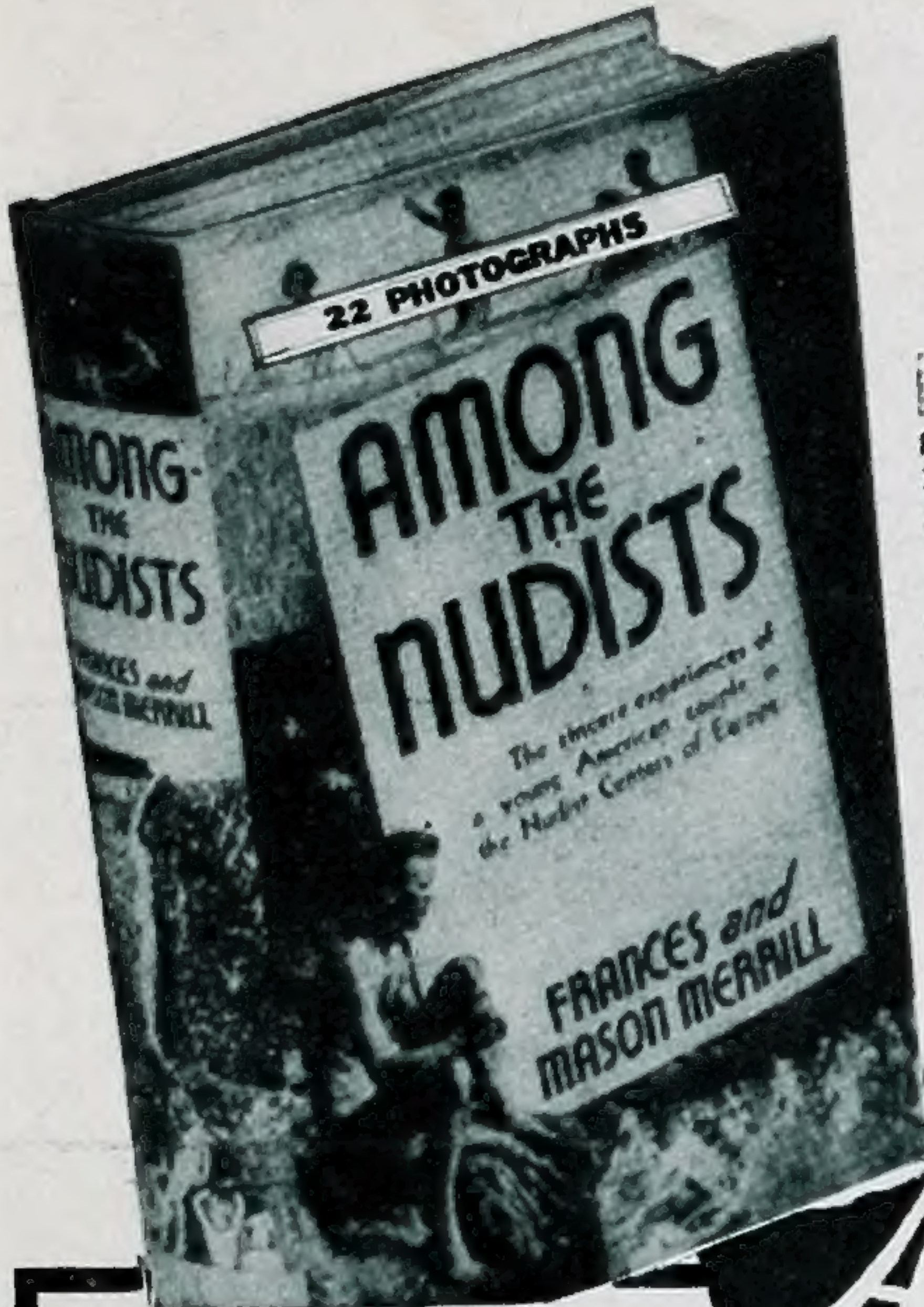
Max Baer, who hopes to combine acting with his fistic talents, dances with a chorus of girls in a new picture entitled The Broadway Racket. It's the first waltzing Max has ever done outside of the prize ring.

Here's Mary Dees, one of the Footlight Parade charmers, who understands that most nudists can't wait to get back to the colony and see the old gang all over again.



(Continued on page 51)

What Really Goes On in a NUDIST COLONY?



"Among the Nudists"—like ALL Star Dollar Books—is full library size, 5 1/2 x 8 1/2 inches, handsomely bound in cloth, beautifully printed from plates of original higher priced edition. A library of best sellers is now within the reach of all. Select from the list below. Send coupon—without money. 5 Days' FREE EXAMINATION of any Star Dollar Book!

WHAT do you really think or KNOW about Nudism? Are you shocked? . . . Or do you simply laugh at the stories circulating about it? . . . Or do you agree that it is high time you knew what is actually behind this sensational movement, which is suddenly sending thousands of men and women into the woods to romp "in the altogether"?

If you think that Nudism is just a matter of hating clothes, you're wrong. If you think it is a stunt indulged in only by exhibitionists—get the true facts!

Now a young man and woman tell the intimate story of how they unexpectedly went to live among the Nudists—or how they "took the plunge"—of the intense embarrassment they endured at first—their strange reactions to living in a world where clothes were taboo—the curiosity of others—their games, dances, interests, and social entertainments—and the strange changes

that took place in their ideas of morality. "Among the Nudists" is an outspoken description of what really goes on behind the fences of the Nudist colonies—told by two people who joined one. And 22 actual photographs, untouched by artist's paint or censor's patch, show you the activities in these out-of-the-way camps.

Here is the true story of why so many thousands of men and women are eager to go around without a stitch on them. Here are the reasons why this "escape" of the more unconventional Germans and French is gaining such an amazing foothold in America today.

Do You Want to SEE this Book—FREE?

You do not have to buy "Among the Nudists" to examine it, scan its interesting pages. We will gladly send you this amazing 247-page volume—and any others you may wish from the list of \$2.50 to \$5.00 best-sellers below—for FREE EXAMINATION, at our risk. If you decide to keep any or all of the books, you are bound to save money—for each of them is now ONLY ONE DOLLAR. ("Among the Nudists," for example, was \$3.50!) But you can decide about that after you actually have the books in your hand. Simply select the volumes you wish to see on 5 Days' Approval—send the coupon without money—and they will be sent to you at once.

IS Nudism merely a revolt against conventions—or is it really the wholesome, natural way to live?

DOES shame vanish when clothing is cast off—or is nakedness a constantly embarrassing reminder?

HOW long a time elapses before a nudist newcomer feels perfectly at home in the camp?

HOW does Nudity affect the thoughts, the body, the emotions?

"AMONG THE NUDISTS" TELLS YOU FRANKLY. And for still more facts about this increasingly prevalent practice—

Also see No. 161 below

Among THE NUDISTS

Formerly \$3.50

... and 62 other Best Sellers (Formerly \$2.50 to \$5.00) Which Do You Want?

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will love the picture!

FILM FUN

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POSED BY TOMMY ELLIOT, AP-
PEARING IN "FOOTLIGHT PA-
RADE," A WARNER BROTHERS
PICTURE.



"It doesn't take much to turn a man's head," declared one chorine to another. And, says Tommy, the other replied, "No? Who's been looking at you?"



POSED BY CAROL TEVIS
AND GRADY SUTTON IN
"SATURDAY AFTERNOON,"
AN RKO-RADIO COMEDY.

"I hear your jealous
wife hired a new secre-
tary for you, darling.
Did she hire a blonde
or a brunette?"

"He's a brunette."



POSED BY A DANCER IN "MOON-
LIGHT AND PRETZELS," A UNI-
VERSAL PICTURE.

The nicest way for a girl
to lose weight, this beauty
has heard, is to shrink from
kissing.

POSED BY DANCERS IN "THE HOLLY-
WOOD PARTY," A METRO-GOLDWYN-
MAYER PICTURE.

"The stage manager doesn't
know how to control himself."

"Why, he always seems to be-
have properly."

"Yes, but it's always his wife
who controls him."

POSED BY EDNA CALLAGHAN APPEARING IN EDUCATIONAL COMEDIES.

Before you try to print a kiss on a girl's lips, Edna warns the boys, be sure she likes your type.



POSED BY PLAYERS IN "WILD BOYS OF THE ROAD," A WARNER BROTHERS PICTURE.

"Mr. Goofus intends to build on that Florida property I sold him."

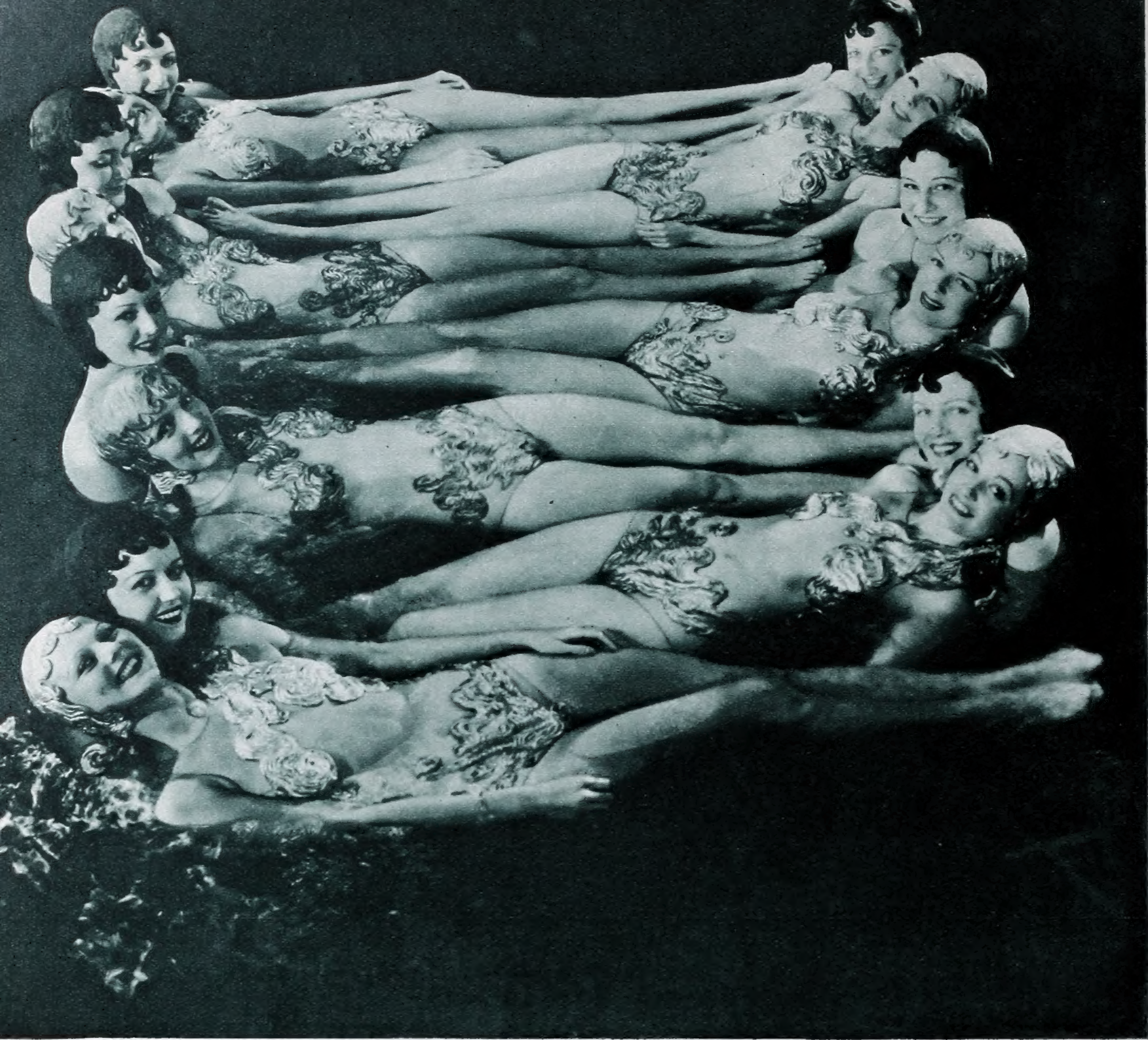
"Oh, a houseboat, eh?"

POSED BY PLAYERS IN "LAUGHTER IN THE AIR," A UNIVERSAL PICTURE.

Old Man—And you got your first big chance on the stage when a star was taken ill?

Dancer—Yes, she was too sick to make love to the producer so I did instead.





POSED BY DANCERS IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.

"I've done my best to make myself independently wealthy."

"Yes, your best friends, your best relatives and your best lovers."

POSED BY EDDIE QUILLAN AND DANCERS IN "BROADWAY TO HOLLYWOOD," A METRO-GOLDWYN-MAYER PICTURE.

Eddie—I understand your new boyfriend gives imitations.

Chorine—Does he! Every diamond he's given me so far has been an imitation!





POSED BY DANCERS IN "TOO MUCH HARMONY," A PARAMOUNT PICTURE.

"The boyfriend and I were arrested for staging a scorchy necking party in his car last night. I confessed to the judge it was all my fault."

"Did the judge let you off?"

"No, he decided to hold me."



POSED BY LILLIAN ROTH, JAMES DUNN, CLIFF EDWARDS AND PLAYERS IN "TAKE A CHANCE," A PARAMOUNT PICTURE.

"Boys, I'm a kissing expert and am thinking of opening a school to teach the latest in kissing."

"Girlie, I'll be right around to see you."

"Do you want to enroll as a student?"

"No, I want to get a job as a teacher."



"This job of modeling certainly makes me sweat."

"Why, just standing here and posing doesn't make you sweat, does it?"

"No, but keeping my weight down does."

**ALL POSES BY DANCERS IN
"FOOTLIGHT PARADE," A WARNER
BROTHERS PICTURE.**

"I must see my doctor about getting rid of some inhibitions."

"Why, we thought he got rid of all your inhibitions some time ago."

"Yes, but now I want him to get rid of my boyfriend's."

HOLLY FLESH



WOOD LIGHTS



"Don't you think it's a mistake to marry in haste?"

"Well, it sure was when I married my second husband before I got rid of my first."

"Are you ever bothered by peepers when you take a bath in your boarding house?"

"No, I'm never bothered by them."

"You mean to say that none of the fellows in the boarding house ever peeps at you?"

"Oh, yes, they peep, but it doesn't bother me."



POSED BY DOUG WAKEFIELD, BILLY NELSON AND DON BARCLAY, APPEARING IN HAL ROACH-METRO-GOLDWYN-MAYER COMEDIES.

First Lunatic—A woman who wanted to neck all the time drove me nutty.

Second Lunatic—That's funny. It was a woman who wouldn't neck at all who drove me dippy.



POSED BY LONA ANDRE, APPEARING IN PARAMOUNT PICTURES.

It's all right for a stenog to accept perfume from her boss, concedes Lona, so long as his wife doesn't get wind of it.

POSED BY MAUREEN O'SULLIVAN AND ALICE BRADY IN "STAGE MOTHER," A METRO-GOLDWYN-MAYER PICTURE.

"Do you really believe that story of Rip Van Winkle is true?"

"Absolutely, my dear. I've been married to him for twenty years."



POSED BY PAT FARR, APPEARING IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.

"I'd be scared to death of kisses from a wonderful lover," confessed the sweet young thing. And, forwards Pat, the new boyfriend warned, "Then stay away from me, girlie; I don't want to be a murderer."

POSED BY GROUCHO MARX AND MARGARET DUMONT IN "DUCK SOUP," A PARAMOUNT PICTURE.

"Lady, I think you're a little rounder."
"That's all you know about it. I lost four pounds in the last week."



POSED BY JOAN CRAWFORD AND FRANCHOT TONE IN "DANCING LADY," A METRO-GOLDWYN-MAYER PICTURE.

"What would you do if I kissed you?"
"Call father."
"Well, here goes . . ."
"Sweet daddy."



POSED BY BENITA HUME AND ADOLPHE MEN-
JOU IN "THE WORST WOMAN IN PARIS?" A FOX
PICTURE.

"There are things
in my latest novel
that you won't get,
my dear."

"Why, am I so
dumb?"

"No, but you'll
skip all the parts
that aren't spicy."



POSED BY JIMMY DURANTE
AND GIRLS IN "THE HOLLY-
WOOD PARTY," A METRO-
GOLDWYN-MAYER PICTURE.

Girls—They say the
new leading man is irre-
sistible in pajamas.

Jimmy—Yeah, he's a
wolf in sleep's clothing.





POSED BY WINNIE LIGHTNER, JOAN CRAWFORD AND PLAYERS IN "DANCING LADY," A METRO-GOLDWYN-MAYER PICTURE.

"What d'ya mean you were just going to give up the life of a chorus girl because of all the temptations?"

"Well, I found I hadn't time for both the work and the temptations."



POSED BY SKEETS GALLAGHER AND GIRLS IN "TOO MUCH HARMONY," A PARAMOUNT PICTURE.

"You mean to say you divorced your husband just because of the clothes he bought?"

"Yes, they were all for a blonde who worked in his office."

POSED BY PATRICIA WILSON, APPEARING IN EDUCATIONAL COMEDIES.



POSED BY FLORENCE AND ARTHUR LAKE IN "THE GLORY COMMAND," AN RKO-RADIO PICTURE.

"Baby, I stand so well with that blonde across the hall that she leaves her key in the door for me."

"Yeah, so you can't peak through the key-hole."

POSED BY SPENCER TRACY AND LORETTA YOUNG IN "A MAN'S CASTLE," A COLUMBIA PICTURE.

She—You kiss me that way again and you'll be sorry.

He—Yes? Well, you won't.



When you see a young girl playing around with a sugar daddy, understands Patricia, she isn't doing it just for fun, she's playing for keeps.



POSED BY ROBERT YOUNG AND MARY DORAN IN "SATURDAY'S MILLIONS," A UNIVERSAL PICTURE.

"I was going to ask you to my apartment for dinner last night, but——"

"What came up to change your mind?"

"My husband."

POSED BY LILIAN HARVEY AND CHARLES BUTTERWORTH IN "MY WEAKNESS," A FOX PICTURE.

"Blondie, what's so hard about your job that keeps you going around in circles all the time?"

"The boss' liquor."



POSED BY EVELYN SATHIER IN THE HOLLYWOOD RESTAURANT REVUE ON BROADWAY. PHOTO BY MURRAY KORMAN.

The first hermit, maintains Evelyn, was really a Scotch golfer who sliced his ball into the woods.



POSED BY ROZALIE CECIL, APPEARING IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.

The worst thing about modern girls, laments Rozalie, is modern men.



POSED BY JAMES DUNN AND LONA ANDRE IN "TAKE A CHANCE," A PARAMOUNT RELEASE.

"Where have I seen your face before, baby?"
"Right where it is now."

POSED BY STAN LAUREL AND OLIVER HARDY IN "BUSY BODIES," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"Listen you mugg! If you fell so hard for the little blonde at the party you must have seen something about her that I didn't."

"Yes, I saw the story in the papers about her inheriting a million dollars."





POSED BY BOBBIE LA SALLE, APPEARING IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.

Bobbie heard of a man who thought it silly the way nudists exercised. They all exercised restraint.

POSED BY JUDITH ALLEN AND VERA HILLIE IN "CAP'N JERICO," A PARAMOUNT PICTURE.

"I'm going to write to my fiance and tell him about all my past mistakes."

"How are you going to send the information, dearie? By express or parcel post?"



POSED BY GUY KIBBEE AND A PLAYER IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.

He—Let me tell you, young lady, I'm next to nobody when it comes to my kisses.

She—Good heavens, do you kiss yourself?





"The leading lady is thinking of leaving her husband. He has a certain bad habit she simply can't stand."

"She should have discovered all of his bad habits before she married him."

"Yes, but this is his bad habit of snoring!"

ALL POSES BY PLAYERS IN "TOO MUCH HARMONY," A PARAMOUNT PICTURE.

"I understand all the firemen in town were at Ann's fire in her apartment."

"Had the fire spread that much?"

"No, but Ann's reputation had."



"Would you like to give the dance director some liquor that'd make him smack his lips?"

"No, I'd rather give him some that'd make him smack mine."

"I have a boyfriend who tells me he gets an electric shock every time I kiss him. Would you like to have a date with him some evening?"

"I should say not. I'd electrocute him!"





POSED BY RUTH KAYE, WHO POSES FOR FILM FUN COVERS.

Kissing a boy goodnight, reflects Ruth, is a custom of long standing.




POSED BY TED HEALY AND HIS STOOGES IN "BACKSTAGE," A METRO-GOLDWYN-MAYER COMEDY.

"As actors you guys are lousy. But I know how we can make some real money. I'll make you all prize fighters and invest five hundred in your first fights."

"In training expenses?"

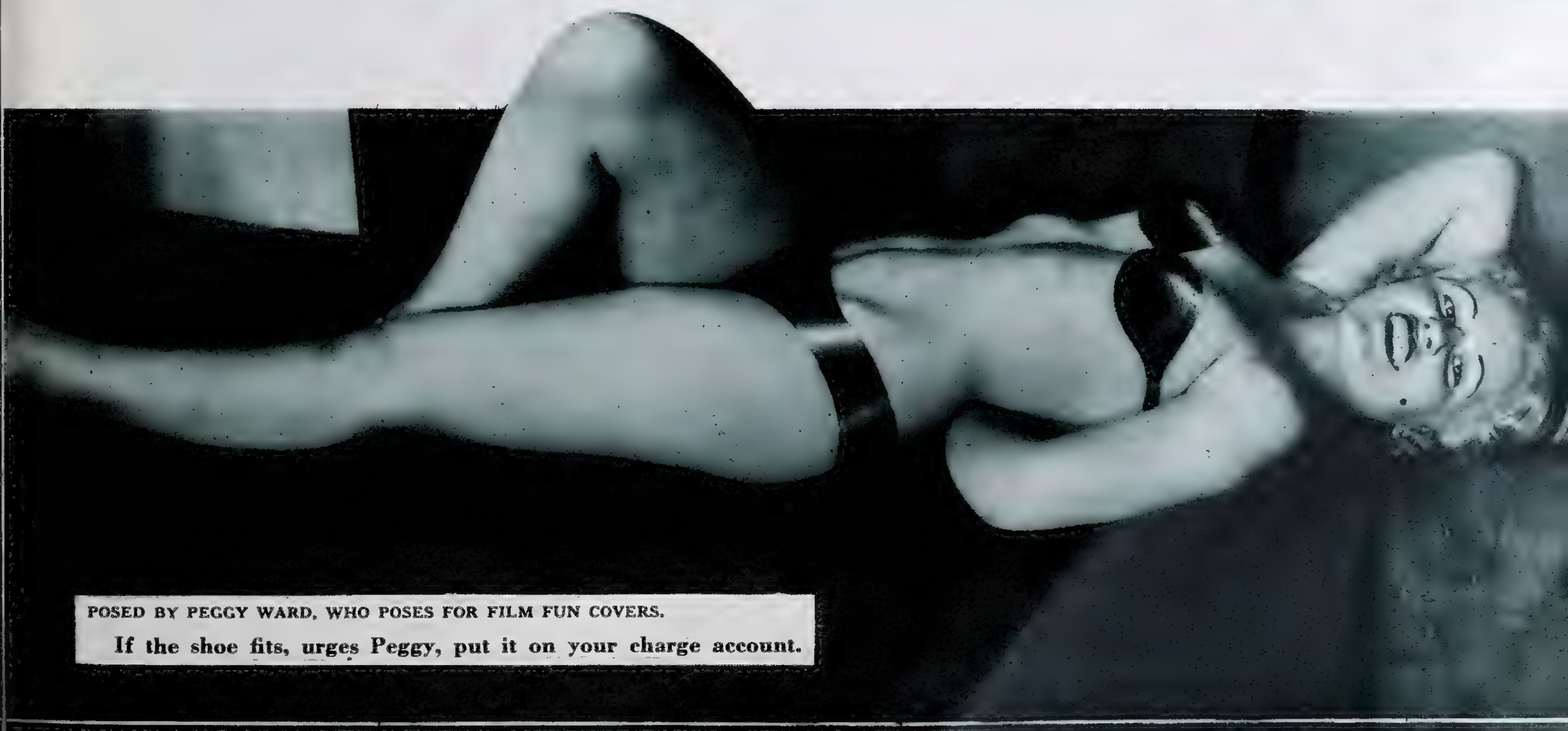
"No, in betting on your opponents."



POSED BY NAT PENDLETON, MAE WEST AND PLAYERS IN "I'M NO ANGEL," A PARAMOUNT PICTURE.

"Do you think it's unlucky to give a girl an opal, Mae?"

"It sure is, if she's expecting a diamond."



POSED BY PEGGY WARD, WHO POSES FOR FILM FUN COVERS.

If the shoe fits, urges Peggy, put it on your charge account.



POSED BY GENEVIEVE PHILLIPS, APPEARING IN "MY WEAKNESS," A FOX PICTURE.

Ask a girl what the value of a kiss is in her eyes, assures Genevieve, and she'll tell you about half as much as one on her lips.

POSED BY JUNE BREWSTER AND EDDIE NUGENT IN "FLIRTING IN THE PARK," AN RKO-RADIO COMEDY.

"What if I suggested kissing you on the neck?"

"I'd put you in your place."



CLIPPED from the INTERVIEWS



I must marry soon because I am determined to have my first baby within two years.—*Lilian Harvey.*

I am not a sex-appeal star.
—*Joan Crawford.*

If I were a single man in Hollywood I should probably be the most frightened man in the world.
—*Leslie Howard.*

I want a husband who hits hard.
—*June Knight.*

I would rather drive a taxi than be a star.
—*George Raft.*

I have been in love fifty times.
—*Loretta Young.*

I'm tired of being the nasty creature who continually wisecracks at the good girls in the show.
—*Lilian Bond.*

My only beauty secret is to wash my face with soap and water three times a day.
—*Ginger Rogers.*

Men have no use for a woman who doesn't get things out of them.
—*Mae West.*

I'll never appear in another horror picture.
—*Fay Wray.*

I have gradually built around myself a wall that shields me from gossip.
—*Jean Harlow.*

I have never said that Frank Fay and I don't fight.
—*Barbara Stanwyck.*

I like to laugh.
—*Joan Blondell.*

When I hear all this twaddle about the screen being no place for children, it makes my blood boil!
—*Madge Evans.*

Hollywood is a chain gang and we movie actors never escape.
—*Clive Brook.*

I shall never marry again while I am in possession of my faculties.
—*Adolphe Menjou.*



POSED BY PAUL McCULLOUGH AND BOBBY CLARK IN "LOVE AND HISSES," AN RKO-RADIO COMEDY.

"Why didn't you answer the questions I asked you on the back of the postcard I sent you from Paris?"

"Oh, was there writing on the back of it?"

POSED BY JUNE BREWSTER, APPEARING IN RKO-RADIO PICTURES.

Give a man a free hand, informs June, and he'll place an engagement ring on it.



POSED BY CHARLEY CHASE AND A PLAYER IN "SHERMAN SAID IT," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"How would you say *Give me a kiss* in French?"
"Repeatedly!"



POSED BY GUY KIBBEE AND A PLAYER IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.

"I always know what I'm doing after I've had eight or ten drinks."

"Well, who doesn't?"

"My wife."

POSED BY MARIAN SHOCKLEY AND RAY COOKE IN "TORCHY ROLLS HIS OWN," AN EDUCATIONAL COMEDY.

"Don't you think I've got the art of romance down cold?"

"Yes, and I'd like to see you get steamed up for a change."



POSED BY LONA ANDRE, APPEARING IN PARAMOUNT PICTURES.

One thing very few people ever complain of, observes Lona, is that their parachute didn't open.



• • inside stuff



Jack Oakie and a cute crop of chorines who appear with him in "Too Much Harmony." That's a camera boom they're seated on and Jack contends it just naturally makes all the gals his boom companions.



CHATTER of the Month: George (chest) O'Brien is doing a picture for Fox called "Heir to the Hoorah," and, strangely enough, does not play the part of a cowboy . . . James Mattern, round-the-world flier, is anxious to break into pictures . . . Sylvia Sidney and Paramount seem definitely parted, what with Helen Mack getting Sylvia's rôle in "Chrysalis" . . . Diana Wynyard has returned from merrie olde England to appear in M-G-M's "Paradine Case" with John and Lionel Barrymore . . . The Four Marx Brothers may produce their own comedies in the near future . . . M-G-M is about to do another "Broadway Melody" with Irving Thalberg as producer and Joan Crawford, Jimmy Durante and Bing Crosby as stars . . . It'll be called "Broadway Melody of 1934" . . . RKO-Radio has signed

Chester Morris, star of "Dangerous to Women," looks on as Maxie Rosenbloom, world's light heavyweight champ, is made up for his part by Betty Boerma and Jane Morris. More powder to you Maxie!

and nonsense



Here's a good line on what the girlies look like in "Dancing Lady," Joan Crawford's latest offering. They show a lot more than promise and are several steps ahead of the average.

Adele Thomas, called by the late Florenz Ziegfeld "the most perfectly formed woman in America" . . . Ina Claire, the former Mrs. John Gilbert, returns to the screen in Warners' "King of Fashion" with Warren William as her leading man . . . Because of the rush to finish "White Woman" at Paramount, Carole Lombard, who plays the title rôle, did all her sleeping and eating in her dressing room. . . .

MISTAKES WILL HAPPEN

*Bellhop (making lady and gentleman comfortable)—*Anything else, Mr. Smith?

*Guest—*No, thanks.

*Bellhop—*Anything for your wife?

*Guest (absently)—*Why, yes. Bring me a postal card.

CONTINUING the Chatter: Howard Hughes dropped several millions as a movie producer and has definitely checked out of the business . . . Margaret Sullavan was all set for the femme lead in "Good Red Bricks" for Universal, but instead rushed to New York to replace the ailing Tallulah Bankhead in "Jezebel," a stage play . . .

M-G-M will star Myrna Loy this season . . . George White, famed Broadway producer, has been signed by Fox to annually produce a screen "Scandals" for the next five years . . . Will Rogers' daughter, Mary, will join an eastern stock company where she will learn voice and dramatic technique in preparation for a screen career . . . Dudley Murphy, director of the highly successful "Emperor Jones," tried for eight years before he could interest producers in putting the famous O'Neill play on the screen . . . Baby Peggy is a big girl now and her name has become Peggy Montgomery. . . .

NOTHING SENSATIONAL

*Ticket Speculator—*For two dollars I'll sell you a ticket to the hottest show in town!

*Taxi Driver—*Huh! For five bucks I'll let you ride around with me and look in my rear vision mirror while I haul couples through the park.

HOLLYWOOD Love Life: Karen Morley and her hubby, Director Charles Vidor, are the proud parents
(Continued on page 53)



POSED BY MARIE DRESSLER AND ED WYNN, APPEARING IN METRO-GOLDWYN-MAYER PICTURES.

Mrs. Sandy—I'm getting the wall-paper for our new house from a big Chicago mail order company. I'm sending for its catalog tomorrow.

Mr. Sandy—Well, suit yourself, lassie, but it's sure one tough job to paste those pages on the walls.

"A girl's foolish if she marries a man to reform him."

"Yes, what fun would he be if she took away all his vices?"



POSED BY MADGE EVANS AND JOHN BARRYMORE IN "DINNER AT EIGHT," A METRO-GOLDWYN-MAYER PICTURE.



"Thanks for saying our knees are cute, Jimmy. It's been months since anyone has noticed 'em."

"Been keeping 'em covered?"

"No, we've been living in a nudist colony."

POSED BY JAMES CAGNEY AND PLAYERS IN "FOOTLIGHT PARADE," A WARNER BROTHERS PICTURE.



POSED BY PAUL McCULLOUGH AND BOBBY CLARK IN "LOVE AND HISSES," AN RKO-RADIO COMEDY.

"I have a cousin who's an expert at juggling figures."

"Is he an accountant?"

"No, he's an adagio dancer with a troupe of three girls."



POSED BY LILIAN HARVEY AND PLAYERS IN "MY WEAKNESS," A FOX PICTURE.

"Grace has had a lot of husbands."

"More than you'd suspect,"

"No, not me. I'd suspect every blamed one of them."

POSED BY EDWARD EVERETT HORTON AND AUGUST TOLLAIRE IN "THE WAY TO LOVE," A PARAMOUNT PICTURE.

"You old rascal, you! Why did you aim your bean shooter at the nude girls posing in that tableau?"

"I wanted to see some life in the raw."





BARMAIDS, BEER



"My pal and I witnessed a ceremony in which two girls were initiated into a nudist colony."

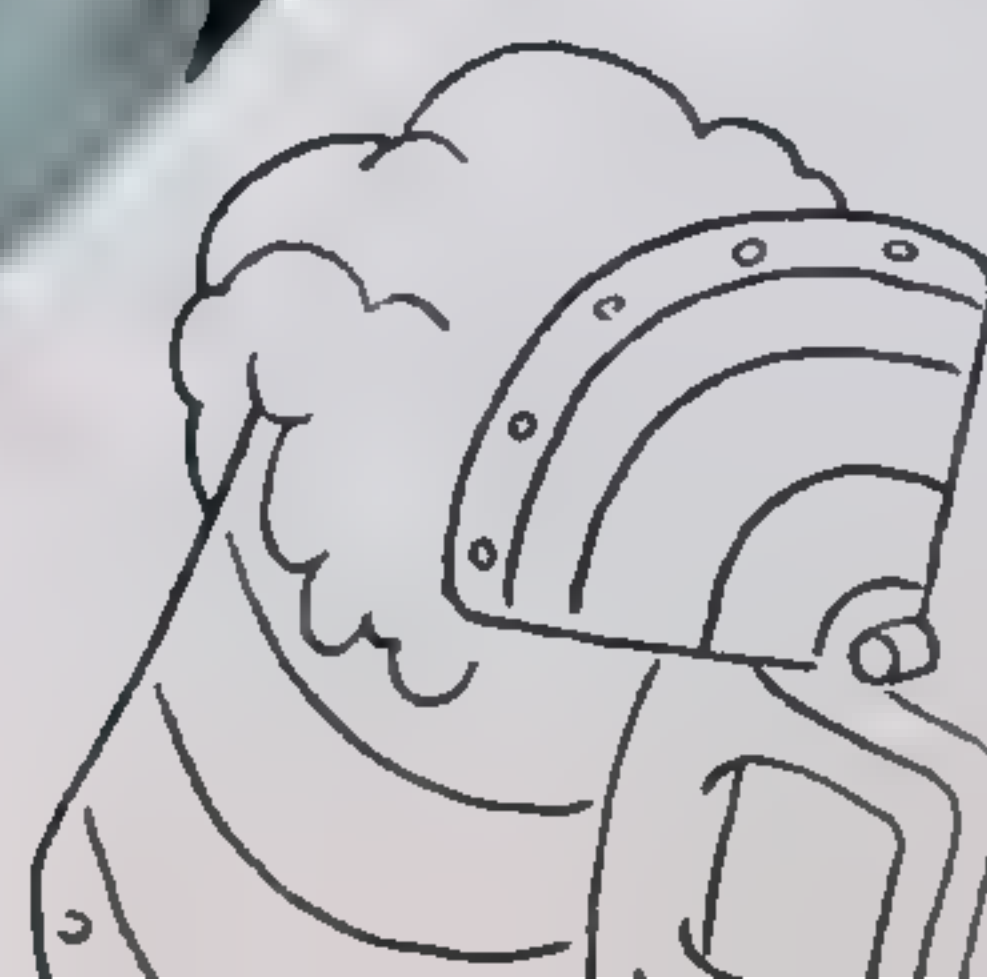
"Goodness! Did everything come off as expected?"



ALL POSES BY BILLY GILBERT AND PLAYERS IN "RHAPSODY IN BREW," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"What is it that makes a fellow like you so high strung?"

"I inherit it from my grandfather. He was caught stealing horses."



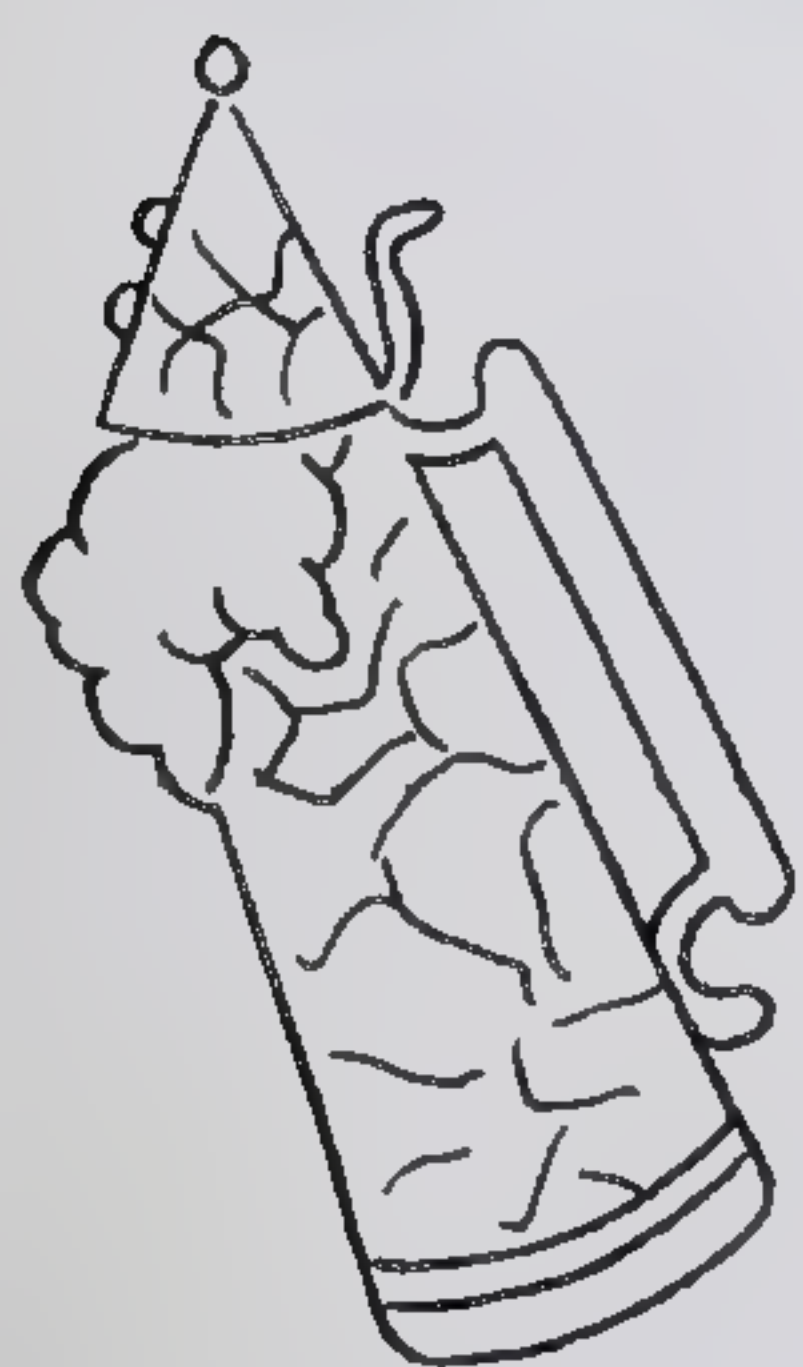
and MUGGS!



Second From Left—Today I came across the nicest eyes I ever saw on a girl.

Third From Left—Whose eyes were they?

Second From Left—Your boyfriend's.



"We don't care if you boys are crazy to be kissed. Why, you've got faces that only a mother could love."

"Then f'r Pete's sake, introduce us to your mothers."



POSED BY ESTHER RALSTON AND JACK LARUE IN "TO THE LAST MAN," A PARAMOUNT PICTURE.

"I'll never forget the night I proposed to you."
 "You mean it was one of your most beautiful memories?"
 "Yes, it was the first time I ever tried Scotch."
Smack!



POSED BY MILDRED WASHINGTON AND CLAUDETTE COLBERT IN "TORCH SINGER," A PARAMOUNT PICTURE.



POSED BY TOBY WING, APPEARING IN PARAMOUNT PICTURES.

Toby declares that the reformer's version is: *Youth Must Be Swerved.*



**"The cook said those biscuits you had for breakfast ought to be filling, ma'am."
"Yes, filling a garbage can!"**



POSED BY KENNETH THOMPSON, EDGAR KENNEDY, DOT FARLEY AND FLORENCE LAKE IN "ME AND WASHINGTON," AN RKO-RADIO COMEDY.

"After one drink my hubby always gets fighting mad."

"Why, it wasn't a strong drink."

"No, but after he'd had one I told him it was all he could have."



POSED BY ALOHA PORTER IN "MY WEAKNESS," A FOX PICTURE.

When you're in love, announces Aloha, reactions speak louder than words.



POSED BY JOAN CRAWFORD AND A PLAYER IN "DANCING LADY," A METRO-GOLDWYN-MAYER PICTURE.

Cop—A girl like you doesn't realize the value of a good reputation.

Dancer—Oh, no? Listen, big boy, I 'once got \$5,000 for not destroying one.



POSED BY CHARLIE RUGGLES, A PLAYER AND LILYAN TASHMAN IN "MAMA LOVES PAPA," A PARAMOUNT PICTURE.



"It isn't safe to let you drive my car."

"Why, I've never had an accident yet."

"No, but you ride around all your boyfriends in it."

POSED BY JANE HAMILTON AND PLAYERS IN "A JAIL OF TWO CITIES," AN RKO-RADIO COMEDY.

Officer—Doesn't it seem that this witness is concealing something?

Attorney—Yes, an onion in her handkerchief.

Rip!



"Look! It's a handsome burglar in my bedroom!"

"*Our* bedroom, dearie, *our* bedroom!"

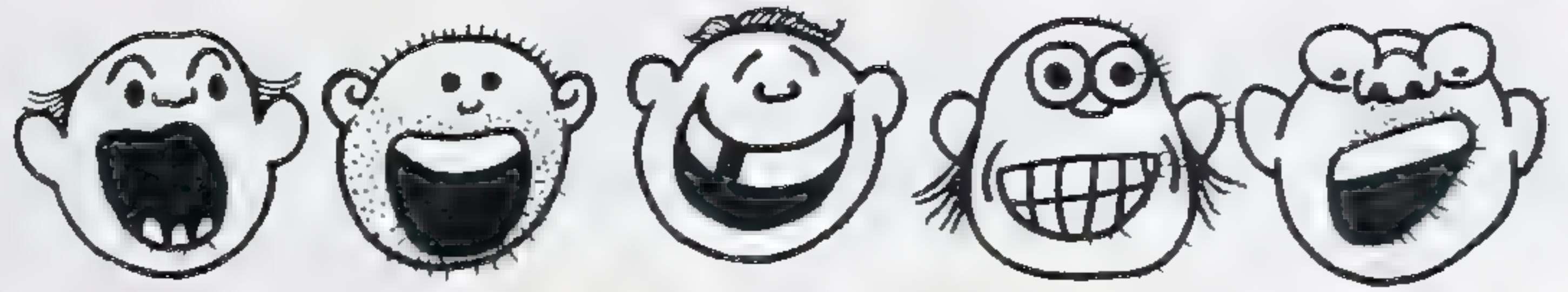
ALL POSES BY SALLY O'NEILL, MARY CARLISLE AND DOROTHY BURGESS IN "LADIES MUST LOVE," A UNIVERSAL PICTURE.

"You mean to say we'd peek through the keyhole while you entertain your boyfriend! Why, we're above such things!"

"Yes, you're up at the transom where you can get a better look."



rip! HOORAY!



"But I insist I've never gone from one state to another with a man."

"You have! You've gone from a sober state to a state of drunkenness."

"And get this, too! A man must be careful what kind of words he uses in *my* presence!"

"Yes, if he wants to be understood, he'd better use words of one syllable."





POSED BY LEW AYRES AND LILIAN HARVEY IN "MY WEAKNESS," A FOX PICTURE.

"What makes you think I have a gift for petting."

"Because I know a fellow who gave you one."

POSED BY A DANCER IN "MOONLIGHT AND PRETZELS," A UNIVERSAL PICTURE.

About the only time the modern girl has any respect for old age, states this Universal eyeful, is when she has about six drinks of it in her.



POSED BY TED HEALY'S STOOGES AND A PLAYER IN "BACKSTAGE," A METRO-GOLDWYN-MAYER COMEDY.

"So the girls at the nudist colony were indignant at the way you boys stared?"

"Yes, we were so bashful we stared at the ground instead of at them."



POSED BY GUS SHY AND A PLAYER IN "TURKEY IN THE STRAW," A WARNER BROTHERS VITAPHONE COMEDY.

"What's worse than being a bachelor?"

"Being the son of one."

POSED BY BEATRICE ROBERTS IN "MY WEAKNESS," A FOX PICTURE.

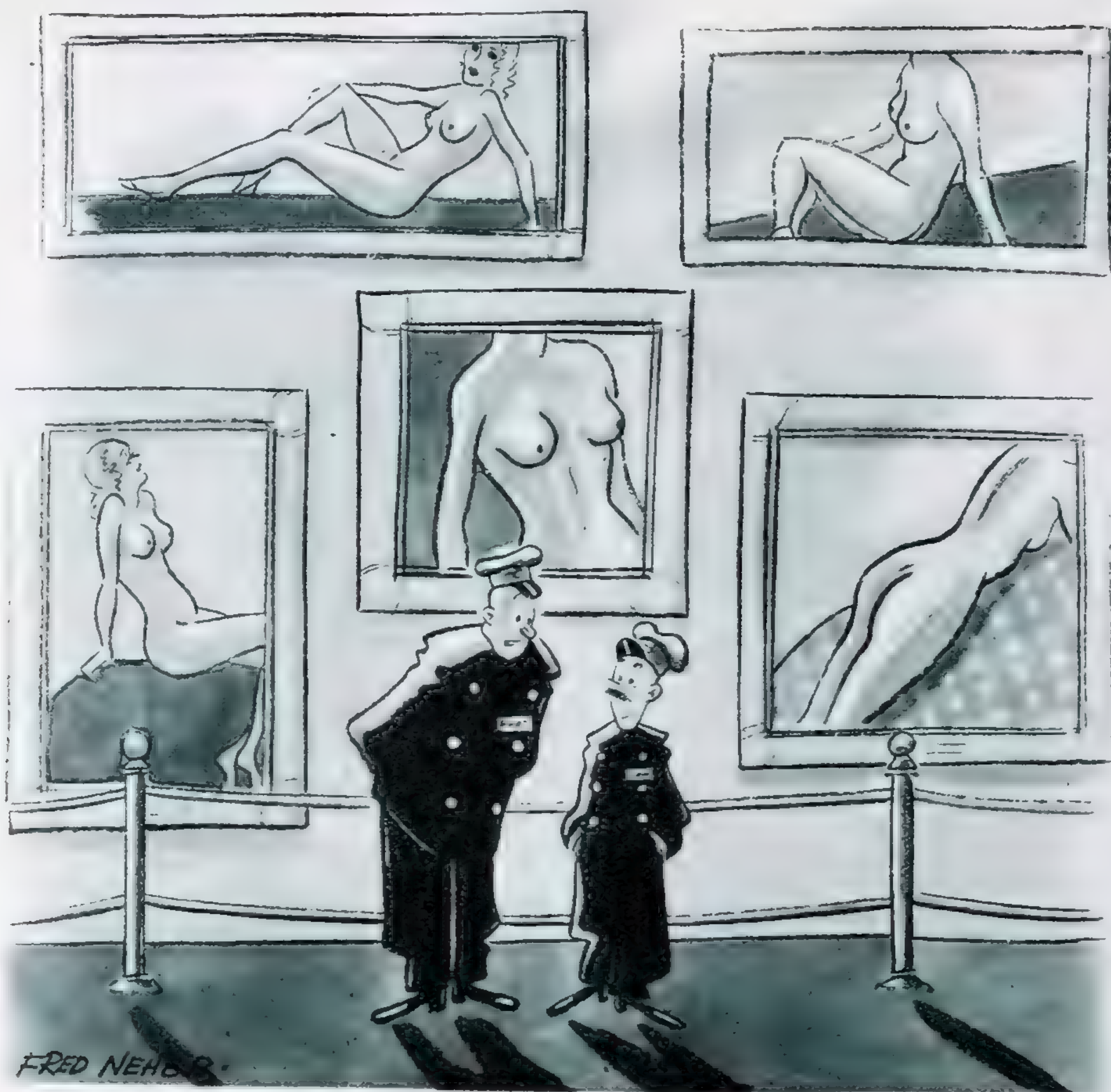
Beatrice contends it's always difficult to patch things up between a husband who's on a tear and a wife who's ripping mad.



POSED BY A PLAYER AND GROUCHO MARX IN "DUCK SOUP," A PARAMOUNT PICTURE.

"General, why do they call 'em shock troops?"

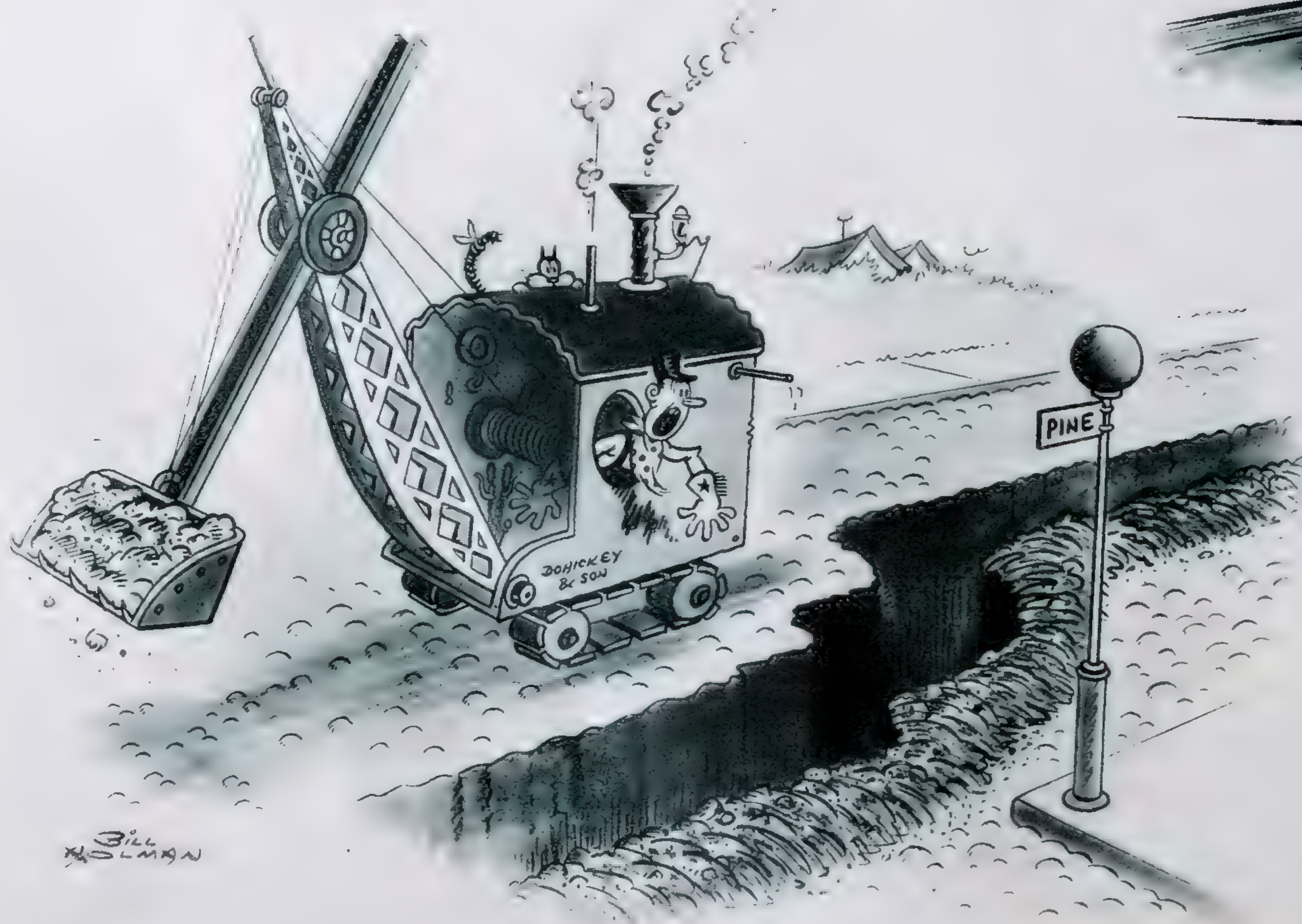
"Listen, brother, if you ever heard 'em talk you wouldn't ask that question."



"I'm gonna ask to be transferred to the mummy section f'today. I'm expectin' a visit from the missus."



"Now I remember where I left that umbrella."



"Migosh! I'm on the wrong street!"

"A heluva time in life to get shipwrecked!"



"We've been dis-
possessed!"

"The theatre's on fire,
girls. Get out there and
give 'em a hot chorus
that'll keep 'em cool!"





Co-Ed—And you got slapped yesterday just for trying to be polite?

Soph—Yes, I tried to raise up my hand to remove my hat in a crowded elevator.

"I'll bet you don't know what course I'm interested in at college."

"Oh, yes I do. The course of true love."

giving



"How is Professor Gayboy for history?"
 "Grand! He's got the most interesting history of any prof on the campus."



lots of LEE way!



Soph—I've got to wire my dad for money to get a suit.

Co-Ed—Why, you just bought a suit a few weeks ago, didn't you?

Soph—Yes, but that's the one I want to get back from the pawnbroker.

ALL POSES BY DOROTHY LEE
AND CHICK CHANDLER IN
RKO-RADIO PICTURE.

"I hear the prof had you stay after class because of the way you split an infinitive?"

"Yes, handsome, I told him I wanted to simply love him to death."





POSED BY WALLACE FORD AND HELEN TWELVETREES IN "HIS WOMAN," A COLUMBIA PICTURE.

Wife—What I tell you about my new lingerie will pique your curiosity.

Hubby—Oh, no fair piquing!



POSED BY GEORGE O'BRIEN AND EL BRENDEL IN "THE LAST TRAIL," A FOX PICTURE.



POSED BY VERNON DENT, JACK HERRICK AND HARRY LANGDON IN "HOOKS AND JABS," AN EDUCATIONAL COMEDY.

"He lost his last fight on account of his legs."

"His legs don't look weak to me."

"They aren't, but he was so drunk he couldn't stand up."



POSED BY WALLACE BEERY AND A PLAYER IN "THE BOWERY," A 20TH CENTURY PICTURE RELEASED BY UNITED ARTISTS.

Boss—Before I hire you, young lady, I want to ask a question. Have you ever been indiscreet with any of your employers?

Stenog—Yes, I refused to let my last employer kiss me.

"By the way, is my pal, Snake-Eye Pete, still hangin' around these parts?"

"Nope. The sheriff cut him down and buried him yesterday morning."



POSED BY DANCERS IN "THE HOLLYWOOD PARTY," A METRO-GOLDWYN-MAYER PICTURE.

"Every cent my cousin gets she puts on her back."

"Why, I thought she was a nudist."

"She is, but she spends every cent for cold cream and sun-burn lotion."



POSED BY TOBY WING,
BOBBE ARNST, JEAN
ACKER AND JOHN VOS-
BURG IN "TORCH SINGER,"
A PARAMOUNT PICTURE.

"I gave my boss a
long, lingering kiss for
a present yesterday."

"Was it his birth-
day?"

"No, it was mine."



POSED BY CAROL KEYBRICK IN THE HOLLYWOOD
RESTAURANT REVUE ON BROADWAY. PHOTO BY MUR-
RAY KORMAN.

A bird in the hand, cautions Carol, is worth
two from the audience.



POSED BY RICHARD DIX AND PLAYERS IN "ACE OF ACES," AN RKO-RADIO PICTURE.

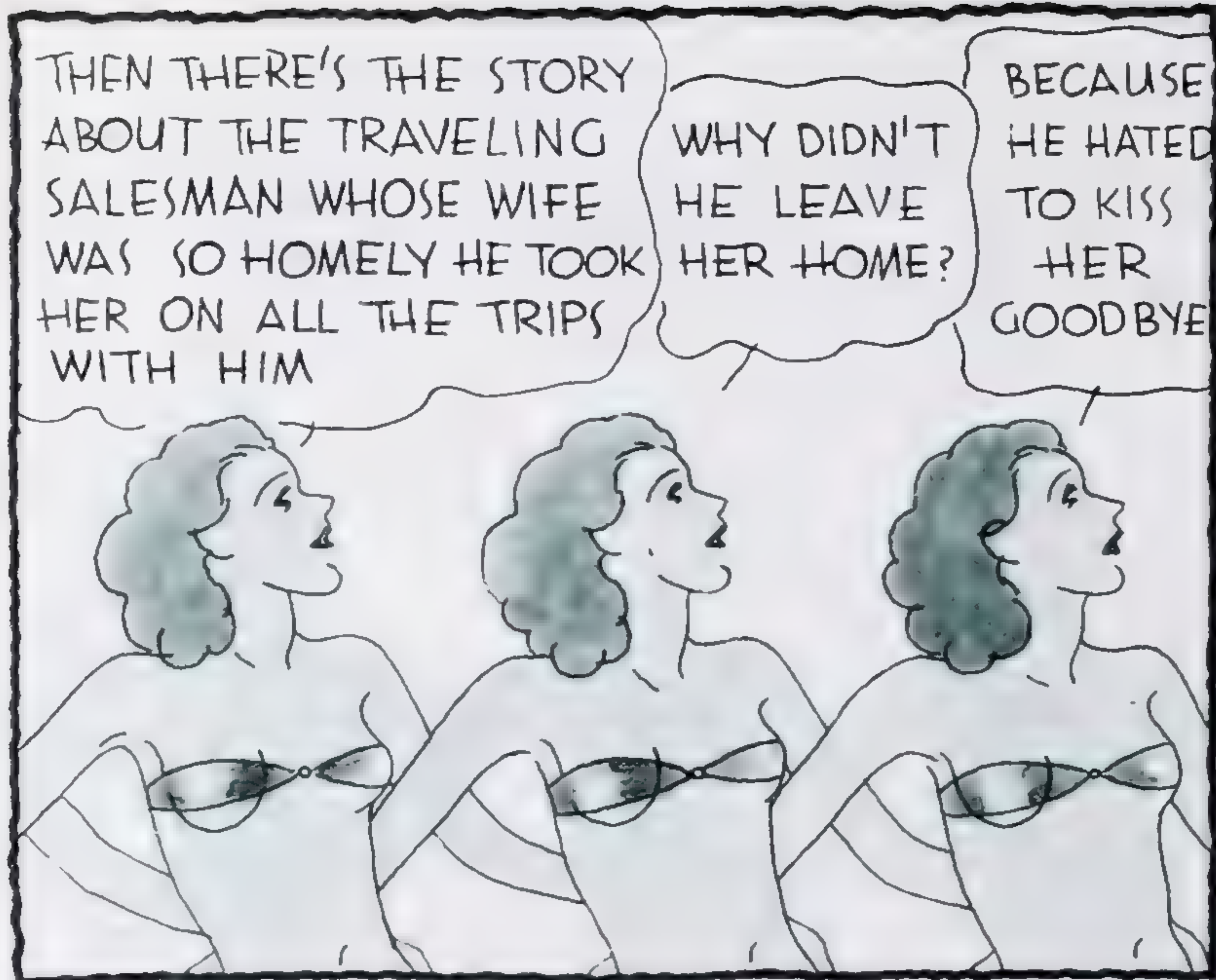
"And if we come up to see you girls, do you promise to show us a real hot time of it?"

"Yes, we'll show you the newlyweds petting in the apartment across the court."

POSED BY LILLIAN MOORE IN "RHAPSODY IN BREW," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

A red hot mama, comments Lillian, has caused many a cool million to melt away.





fun from the films

LAUGHS FROM "MY WEAKNESS" A FOX PICTURE



ARE YOU FOND OF MUSICAL INSTRUMENTS?

NO, BUT I'LL SAY ONE THING FOR A TROMBONE - IT LOOKS MUCH BETTER IN A DERBY HAT THAN I DO!

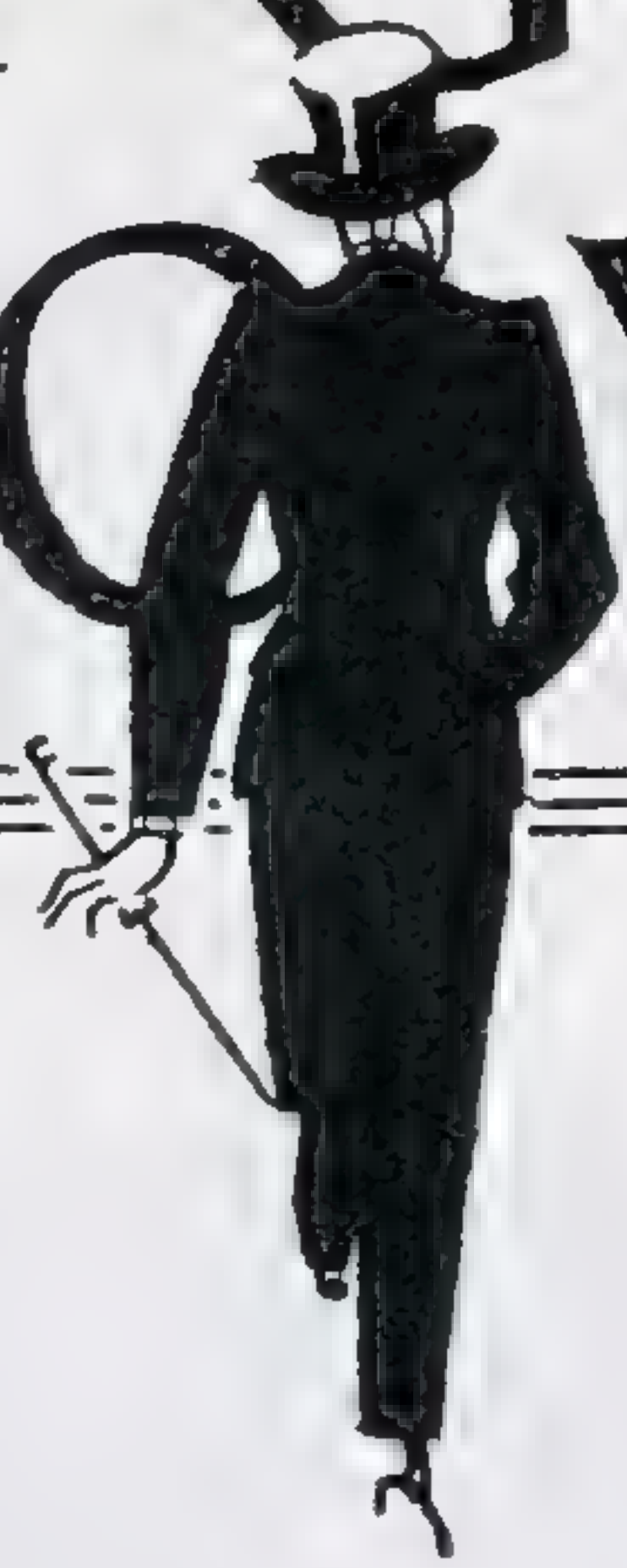


ABRIL LAMARQUE
1933

THE EDITOR GOES TO THE TALKIES

Footlight Parade

Berkeley Square



FILM fans who thought the Warners couldn't possibly surpass their spectacular *Forty-Second Street* and *Gold Diggers of 1933* will be amazed, but delighted, to know that *Footlight Parade* is a greater production than both of them combined. It sets a new seemingly unreachable high in musical films. James Cagney outdoes himself, Ruby Keeler was never sweeter, Joan Blondell is swell-plus and Dick Powell, Frank McHugh, Claire Dodd and Guy Kibbee are grander than ever.

The chorus numbers, conceived by Busby Berkeley, top anything that's yet been done in musical films. The water scene formations in an elaborate and dazzling waterfall sequence are absolutely astounding and you simply can't watch them without undo oohing and aahing!

The story of *Footlight Parade* is a brand new slant on show business, believe it or not, and moves swiftly, with suspense galore, new and sparkling twists and gags of the hearty laugh variety.

Jimmy plays the part of Chester Kent, a dance director who, with the advent of talkies, hits upon the idea of turning out prologs for picture houses and eventually has units out all over the country.

It's his job to think up and stage a brilliant idea each week. His ideas are continually thefted by some one in his own organization and given to Gladstone Productions which develops into serious competition. But leave it to Jimmy to biff competition on the nose.

Joan Blondell is his admiring and competent secretary. But Jimmy is too busy with work and Claire Dodd to realize what a nice wife she'd make. That is until entangling things start to happen and it's Joan who untangles them and saves Jimmy from being the proverbial goat.

Dick Powell and Ruby Keeler are the highlights in

(Continued on page 58)

If ever you've wondered what it would be like if you stepped back into bygone days and lived among the people of that time, you'll get an excellent idea of how it would be in *Berkeley Square*. Leslie Howard, as a young American who in-

herits an historic house in Berkeley Square, England, becomes so concerned and interested in the persons who formerly lived in the dwelling that he drifts back to their time (shortly after the American Revolution) and lives in the England of that day.

Amusingly enough, he brings with him his twentieth century speech and ideas and naturally many frown upon him as one possessed of the devil. He has the misfortune of falling in love while in this peculiar transition, the girl being Heather Angel, a daughter of the family who once occupied his house. So, of course, when he returns to present day existence and she is not there, Leslie is most unhappy and resolved he'll never love another girl. His consolation is that they'll be joined on Judgment Day when they meet in the next world.

The story might sound somewhat ghostly, but actually it is a picture with much well-pointed humor. When Leslie is among his an-

cestors and uses slang, or tells of modern improvements to expect, he leaves his listeners bewildered and the audience in laughter.

Frank Lloyd has done a masterly job of direction and Fox has been unsparing in making it a lavish production. It surely is one of the finest talkies which has come to the screen, yet because of its superb drawing-room quality, some may complain that it is not lusty enough, lacks action and needs more blood and thunder. But such a complaint could come only from one who, after having seen so many inferior and typical Hollywood movies, has failed to appreciate a really worthwhile and intelligent production.



RUBY KEELER leading one of the dance numbers in the not-to-be-missed *Footlight Parade*. She and the girls are supposed to be a bunch of cats, if you look closely. It's a choice number, with the girls being very catty right before your eyes instead of behind your back.



CUTE little June Brewster, RKO-Radio player, camera-caught in the lovely act of brushing up on how to be enticing.

TALKIE



STAN LAUREL and Oliver Hardy gladly get behind the novel idea of making their memorable mugs into false faces.



SIGNALS on! Dorothy Lee about to pass the pigskin to Quarterback Chic Chandler. In this case the pigskin happens to be a squash. Dorothy believes every girl should know how to buck a "line."

TIDBITS



MAE WEST with Wesley Ruggles, who directs her in "I'm No Angel." Notice the tights on Mae? (as if you had to be told!) She wears 'em as a lion tamer and, in playing the rôle, admits having to be pretty cagey with the beasts.

JUNE KNIGHT, being groomed for stardom by Universal, is unquestionably a sensation in the new musical film, "Take a Chance." That garter isn't holding up any stocking, but you can bet it's holding up traffic.



JIMMY DURANTE turns chiseler with a vengeance. Here he is working on a group of Adonis and his two brothers, Mike and Ike. Some people put their hearts into their work, but Jimmy puts in his nose.





POSED BY MURIEL KIRKLAND AND BEBE DANIELS IN "COCKTAIL HOUR," A COLUMBIA PICTURE.

"Believe me, I'll go around the corner on two wheels."

"Why, I thought you'd given up your roadster."

"That's it. The wheels are on a bicycle."

POSED BY TOBY WING, APPEARING IN PARAMOUNT PICTURES.

When the boss keeps his stenog after hours, tips off Toby, he's up to his neck in business.



POSED BY TOM KENNEDY AND JILL DENNETT IN "THE BIRTH OF A NOTION," AN RKO-RADIO COMEDY.

Wife—Tomorrow you're taking me for a long drive in the new car!

Husband—Very well, my dear. What direction would you like me to take?

Wife—Mine, of course!



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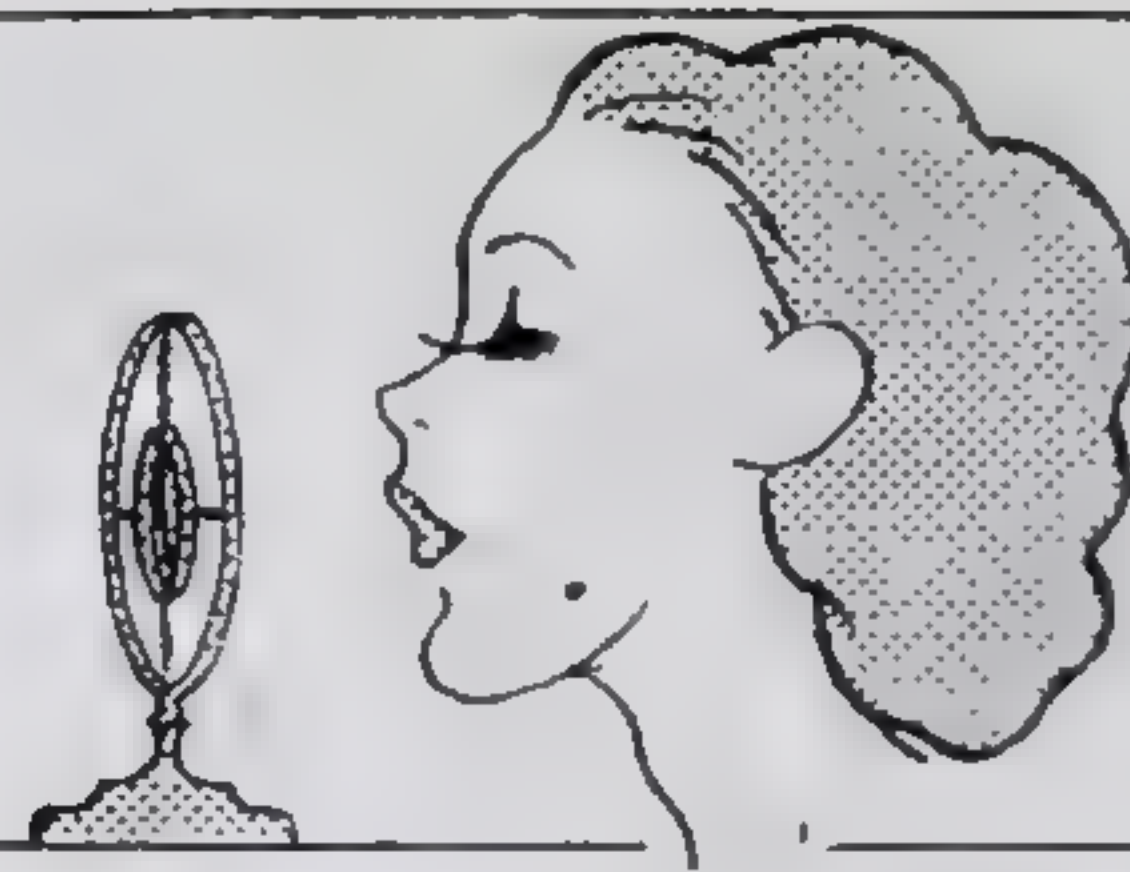
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TALKIE TIPS



ACE OF ACES. *RKO-Radio.* Routine air picture, with Richard Dix as an artistic soul goaded into joining the army by the jibes of his sweetheart, Elizabeth Allen. After his first air conquest he becomes a cold-blooded killer. His antics in the air give the picture most of its thrills.



William Gargan does some tall explaining to Wynne Gibson and Zasu Pitts, who don't seem convinced at all. It's part of *Aggie Appleby*.

ANN VICKERS. *RKO-Radio.* Irene Dunne, Walter Huston, Conrad Nagel, Edna May Oliver and Bruce Cabot in a smartly-done adaptation of Sinclair Lewis' best seller of last season. *Reviewed in this issue.*

ANOTHER LANGUAGE. *M-G-M.* Robert Montgomery and Helen Hayes co-starred in a story of family life and why it should be avoided. This is an adaptation of one of last year's Broadway hits, and under the expert handling of the stars it becomes excellent screen fare.



Sure enough, it's your old pal George Bancroft. He marks his return to the screen in *Blood Money*, with Judith Anderson from the stage.

AGGIE APPLEBY. *RKO-Radio.* Top-notch cinema fare, with Wynne Gibson transforming Charlie Farrell from a sissy to a tough guy, and doing a vice versa on William Gargan. Eventually, she marries Gargan, but not until youse guys have been handed plenty of laughs. Zasu Pitts is grand in a featured rôle.

DINNER AT EIGHT. *M-G-M.* One of the season's best, with a star-studded cast including John and Lionel Barrymore, Wallace Beery, Marie Dressler, Jean Harlow, Lee Tracy, Edmund Lowe, Billie Burke, May Robson, Jean Hersholt, Madge Evans, Phillips Holmes and Karen Morley. What a meal!

DOUBLE HARNESS. *RKO-Radio.* William Powell and Ann Harding co-starred in a pleasant treatment of a modern marriage theme. When Bill decides to divorce Ann she gets down to the serious business of making herself indispensable to him. Lilian Bond and Henry Stephenson head the supporting cast.

ESKIMO. *M-G-M.* Gripping story of the Arctic acted by a native cast and photographed entirely in the Eskimo country. Story is told in Eskimo language, but W. S. Van Dyke's expert directing keeps it at all times clear and exciting.

FOOTLIGHT PARADE. *Warner Brothers.* The Warner boys come through with another lavish and entertaining screen musical. Ruby Keeler and Dick Powell are featured as usual, along with Joan Blondell, Jimmy Cagney, Guy Kibbee, Frank



In *White Woman*, Carole Lombard portrays an entertainer in a South Sea Island cafe. She has to contend with guys like Charles Laughton.

McHugh and Claire Dodd. *Reviewed in this issue.*

GOLDEN HARVEST. *Paramount.* Life on the farm, with Richard Arlen, Chester Morris, Genevieve Tobin, Julie Hayden and Roscoe Ates in the leading rôles. If you've ever lived on a farm you'll enjoy this one immensely, and if you haven't—well, you'll enjoy it immensely.

GOODBYE AGAIN. *Warner Brothers.* An author (Warren William) on a barnstorming lecture tour with his secretary-sweetheart (Joan Blondell)



Ann Dvorak is a carnival girl who's a target for a knife thrower until Maurice Chevalier shows her *The Way to Love*.

runs into difficulties in Cleveland when an old affair pops up. A fine comedy, with Genevieve Tobin, Helen Chandler, Wallace Ford and Hugh Herbert in supporting rôles.

HER FIRST MATE. *Universal.* Another howler in the Slim Summerville-



Esther Ralston returns to the screen as a western lass who has to beware of guys like Jack LaRue and Noah Beery. It's *To the Last Man*.

Zasu Pitts series. In this one Slim is a ship's officer, and Zasu and her pal, Una Merkel, are passengers on a cruise. Plenty of laughs, if you like laughs.

LADIES MUST LOVE. *Universal.* A gay little comedy concerning the activities of a gang of boudoir pirates. The gold digging ladies are Sally O'Neill, June Knight, Mary Carlisle and Dorothy Burgess, and they keep guys like Neil Hamilton pretty much in hot water.



Leila Hyams uses her charms on Robert Young in *Saturday's Millions*, a football yarn. The rumble seat contains Andy Devine and Grant Mitchell.

LADY FOR A DAY. *Columbia.* Adapted from one of Damon Runyan's classic short stories, this one has to do with Apple Annie and how the big bad wolves of Broadway helped her become a lady just long enough to get her daughter married off to nobility. Cast includes May Robson, Warren William, Guy Kibbee, Ned Sparks, Glenda Farrell, Jean Parker and Walter Connelly.

MAMA LOVES PAPA. *Paramount.* Our nomination for the funniest comedy of the year. Charlie Ruggles and Mary Boland are hilarious as an average middle-aged couple

trying to break into prominence. Lilyan Tashman is swell in a come-hither rôle, and the whole picture is too good to be missed.

MAYOR OF HELL. *Warner Brothers.*

Jimmy Cagney as a racketeer with political connections who is placed in charge of a reform school which harbors Frankie Darro, the toughest kid in town. Loaded with good action stuff, with the kids almost stealing the show from Cagney. Madge Evans has the leading feminine assignment.

MIDSHIPMAN JACK. *RKO-Radio.*

Romance at Annapolis, with the story almost as familiar as the background. This time it's Bruce Cabot who can't live up to the rules until a sudden transformation makes him a true navyite and leads him eventually to the altar with none other than the commandant's daughter.

MOONLIGHT AND PRETZELS. *Universal.*

A merry musical worth seeing for its bright and snappy dialog and its smart dance routines, not to mention the hot-cha warbling of Lillian Miles. Cast includes Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson and William Frawley.

MORNING GLORY. *RKO-Radio.*

Katharine Hepburn's brilliant performance as a stage-struck girl proves con-

Karns. Story concerns a small-town dentist whose Sunday afternoon drinking sends him into a dream of his past. Would have been better if Gary could have given his rôle the acting it called for.

PILGRIMAGE. *Fox.* An expensive production concerning itself mainly with the evils of mother love. Henrietta Crosman is excellent in the leading part, but the picture itself is filled with too much hokum to make it outstanding. Norman Foster and Marian Nixon are featured.

PROFESSIONAL SWEETHEART. *RKO-Radio.* Ginger Rogers as the Purity



Jackie Cooper's kisses don't seem to appeal tremendously to Wallace Beery, but you'll find out more about it when you see *The Bowery*.

Girl on the Ipsy-Wipsy Wash Cloth Hour, stages a small revolt and decides she wants to go out and sin. A swell burlesque on radio is aided by a good cast which includes Norman Foster, Gregory Ratoff, Zasu Pitts, Frank McHugh, Edgar Kennedy and Allen Jenkins.

STAGE MOTHER. *M-G-M.*

Alice Brady, in the title rôle, raises her daughter (Maureen O'Sullivan) to be a stage star, and poor Maureen leads a pretty sheltered life until—well,



Mae West talks things over with a couple of her boy friends in a scene from *I'm No Angel*. Whyn'cha come up 'n' see it sometime?

just wait and see for yourself. Phillips Holmes, Franchot Tone and Ted Healy are featured.

SATURDAY'S MILLIONS. *Universal.*

When this year's crop of football pictures is weighed and measured, this one will find itself close to the top of the heap. Story of a disillusioned young man who takes his football as a racket and his love the same way. Robert Young, Leila Hyams, Andy Devine and Mary Carlisle are featured.

STRAWBERRY ROAN. *Universal.*

Better than average westerner, with Ken Maynard and Ruth Hall in the leads.



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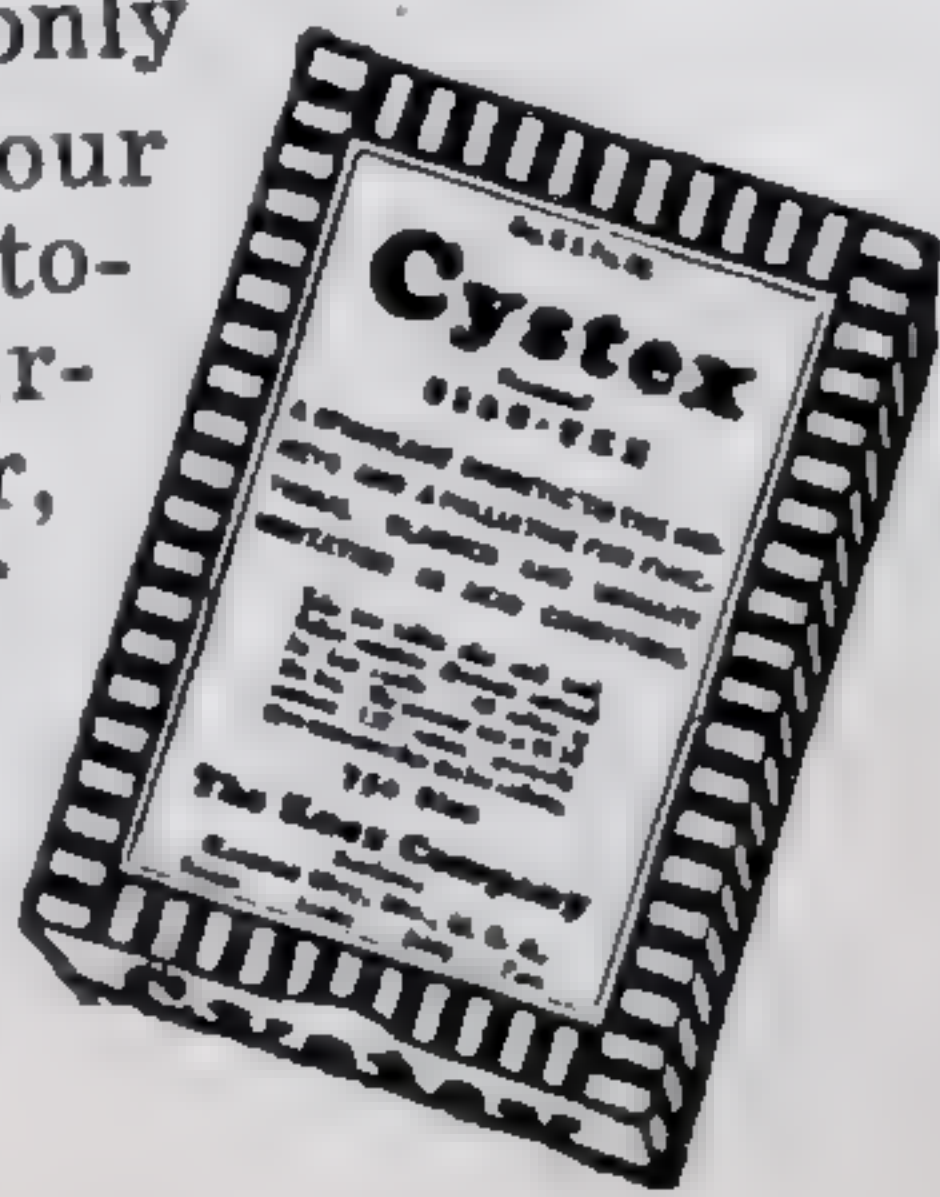
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Cystex is probably the most reliable and unfailingly successful prescription for poor Kidney and Bladder functions. It starts work in 15 minutes, but does not contain any dopes, narcotics or habit-forming drugs. It is a gentle aid to the Kidneys in their work of cleaning out Acids and poisonous waste matter, and soothes and tones raw, sore, irritated bladder and urinary membranes.

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They're dressing for dinner in the jungle these days. That's Maureen O'Sullivan, whose evening gown intrigues Johnny Weissmuller in *Tarzan and his Mate*.

This horse opera explains how a strawberry roan is concerned with the romance of Ken and Ruth, and it exhibits, among other things, some amazing action shots.

TAKE A CHANCE. *Paramount.* A bright and shining musical, adapted from last season's Broadway success. A grand cast is headed by Jimmy Dunn, Cliff Edwards, June Knight, Lilian Bond, Dorothy Lee, Buddy Rogers and Lillian Roth. Jimmy Dunn will surprise you with his comedy, and June Knight's dancing will thrill you.

THE EMPEROR JONES. *United Artists.* Paul Robeson, in his first screen appearance, makes this flicker version of O'Neill's play one of the most worthwhile offerings of the season. *Reviewed in this issue.*

THE GOLD DIGGERS OF 1933. *Warner Brothers.* When people like Ruby Keeler, Warren William, Dick Powell, Guy Kibbee, Joan Blondell, Aline MacMahon and Ginger Rogers get together things are bound to happen. What happens in this case is a lavish and entertaining musical, brightened by good dialog and a few catchy tunes.

THE NARROW CORNER. *First National.* Doug Fairbanks, Jr., Ralph Bellamy, Patricia Ellis and Dudley Digges in the Somerset Maugham tale of intrigue in the South Seas. Dudley Digges steals the show with his portrayal of the opium-smoking doctor. Young Doug's rôle is an unsympathetic one.

THE POWER AND THE GLORY. *Fox.* Something a bit novel in screen entertainment, with Spencer Tracy and Colleen Moore in the leads, and an offstage voice describing the action as it progresses. Spencer Tracy is excellent and Colleen, in her first rôle in several years, is unusually good.

THE PRIVATE LIFE OF HENRY VIII. *United Artists.* A British-made picture, with Charles Laughton playing the part of the dissolute king. This one must go on your list. *Reviewed in this issue.*

THE SONG OF SONGS. *Paramount.* Marlene Dietrich, more glamorous than ever, portraying a German peasant girl who becomes a model and falls in love with a handsome young sculptor (Brian Aherne). Complications set in and Marlene becomes a fallen woman, but she returns to her first love before the fadeout. Rouben Mamoulian's direction is superb.

THE WAY TO LOVE. *Paramount.* Maurice Chevalier's latest, and perhaps the weakest picture he's made on these shores. It's a story of a

guy in love with a carnival girl, and it makes use of a number of old two-reel comedy gags to keep its action speeded up. Ann Dvorak and Edward Everett Horton are featured.

THE WOMAN SPY. *RKO-Radio.* Connie Bennett in a story of a Russian woman spy in Austria during the war. She falls in love with an Austrian officer (Gilbert Roland), and gets herself discovered and arrested. When the armistice arrives she and her officer let love take its course. One of Connie's best efforts.

THIS DAY AND AGE. *Paramount.* Cecil B. DeMille's new production, having to do with a ruthless gangster and how he is brought to justice by a crowd of high school youths. Charles Bickford plays the tough guy, and the juvenile rôles are handled by Richard Cromwell, Judith Allen and Eddie Nugent.

THREE-CORNERED MOON. *Paramount.* The adventures of the Rimplegar family of Brooklyn, well portrayed by a splendid cast. It's a pleasant little comedy of the home life of a once-prosperous family left hanging on the ropes by the market crash. Cast includes Mary Boland, Claudette Colbert, Richard Arlen, Wallace Ford, William Bakewell, Joan Marsh, Tom Brown, Hardie Albright and Lyda Roberti.

TOO MUCH HARMONY. *Paramount.* Another screen musical, featuring Bing Crosby and a group of his friends. Bing is excellent, as usual, and his friends, including Jack Oakie, Skeets Gallagher, Harry Green and Judith Allen, are more than competent. A couple of good songs and a cute chorus complete the ensemble.

TUGBOAT ANNIE. *M-G-M.* Marie Dressler and Wallace Beery get together again in a sea-going drama that's almost as good as *Min and Bill*. This time Wally portrays a drunken seaman who leaves Marie most of the work to do around the boat. Grand comedy. Robert Young and Maureen O'Sullivan are featured.

TURN BACK THE CLOCK. *M-G-M.* The story of this one is similar to that of *One Sunday Afternoon*, except that Lee Tracy re-lives his past with a complete knowledge of what is going to happen twenty years hence. A good idea cleverly worked out. Peggy Shannon, Otto Kruger and Mae Clark are featured.

VOLTAIRE. *Warner Brothers.* George Arliss in another of his historical characterizations. His portrait of the French philosopher is well done, although the scenario makes Voltaire a much gentler gent than the history books do. Doris Kenyon is beautiful and a trifle too nice as Madame Pompadour.

WHEN LADIES MEET. *M-G-M.* Ann Harding and Myrna Loy discover they're both in love with Frank Morgan. The difficulty is that Frank is Ann's husband. Another complication is that Robert Montgomery is in love with Myrna Loy. And when Alice Brady unwittingly gets them all together at her country place you can imagine what happens. Good comedy.

WILD BOYS OF THE ROAD. *Warner Brothers.* Frankie Darro and a pal leave home to find work, and finding none they hop freights from town to town, picking up a girl tramp. Loaded with action, and telling an impressive story of homeless kids, this picture should have plenty of appeal.

It's a Fact

(Continued from page 2)

Heather Angel is her real name and she doesn't care who knows it . . . born in England and has been in every country in the world except Australia . . . speaks German and understands Italian . . . her first part on the stage was that of Jessica in *The Merchant of Venice* . . . collects brass rings from merry-go-rounds, and thinks goat stew a very palatable dish . . . is an expert tennis player . . . hates round robin letters and practical jokers . . . would rather spend an evening in a shooting gallery than attend a premiere.

In case you're interested, Sally Eilers wears a gown in *Walls of Gold* that weighs forty pounds. It is made entirely of black jet beads—750,000 of them, according to someone who claims to have counted them.

At a recent Hollywood opening, Lona Andre grew audience conscious, forgot her prepared speech, and said: "I certainly enjoyed the picture and I hope you did too." Which was fine except for the fact that the picture had not yet been shown.

When a director and his crew visited a nudist colony near Hollywood to film a short concerning the place, they were forced to check their clothes at the gate. The only member of the staff not completely nude was the sound mixer, who wore a set of earphones.

And Charles Laughton is sorely disappointed that Jean Harlow wasn't selected to play Alice in *Alice in Wonderland*. "Alice," he says, "was a very impudent young woman, and Miss Harlow is the only girl in town who could do justice to the part."

Right in the middle of a deluge of pictures with all-star casts comes a message from Jesse Lasky with plans to produce a picture with a cast of unknowns. Mr. Lasky will try the stunt as an experiment to discover whether people go to a picture to see the picture or to see their favorite stars.

IF you think you get around a bit, just take a look at Will Rogers. Here's a sample day spent by Will several weeks ago: 11 p. m. Monday, supper in Chicago; noon, Tuesday, lunch in Hollywood; 4 p. m. Tuesday, tea in San Diego; 11 p. m. Tuesday, to bed in his Santa Monica Canyon ranch house. Will thinks the airplane is fast replacing the horse.



POSED BY JEAN PARKER, APPEARING IN COLUMBIA PICTURES.

Jean heard of a fellow who's so deathly afraid of sunstroke he hires a detective to shadow him.

Hollywood bootleggers these days are refusing to take checks. With repeal around the corner they're afraid of being left holding a bag full of uncashables. So it's cash or they'll drink it themselves.

You probably didn't know that Gary Cooper is one of the leading business men of Beverly Hills. From the offices of the Gary Cooper Ranches, Inc., the actor conducts extensive real estate operations in Arizona, Montana and California.

Adolphe Menjou denies vehemently the report that his wardrobe contains 38 suits. Pure exaggeration. By actual count Adolphe has but 34.

Clara Bow's favorite pastime is roller skating, and Sally Eilers employs her spare time embroidering her signature on all her linens.

Speaking of title changes, let's get Miriam Jordan straightened out. Several months ago Miriam decided to go hey-hey, so she bobbed her hair, posed for a set of sexy photos



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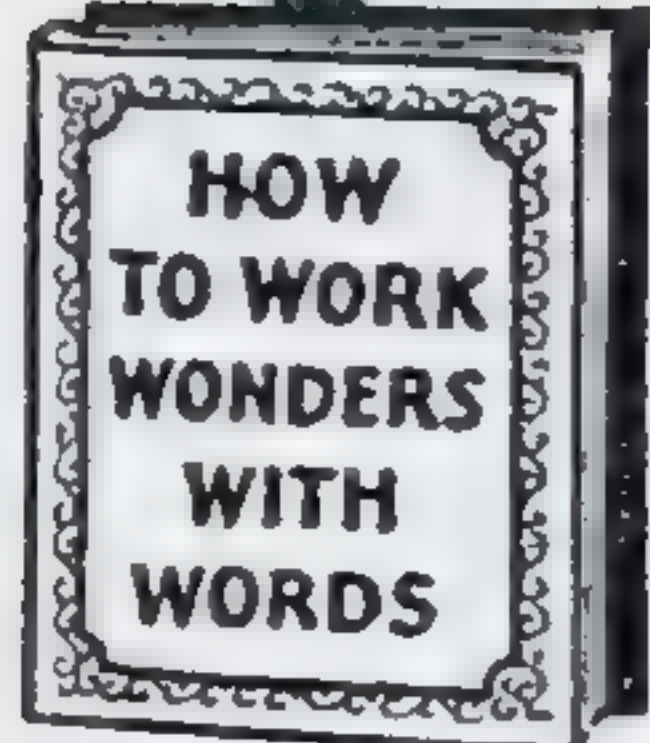
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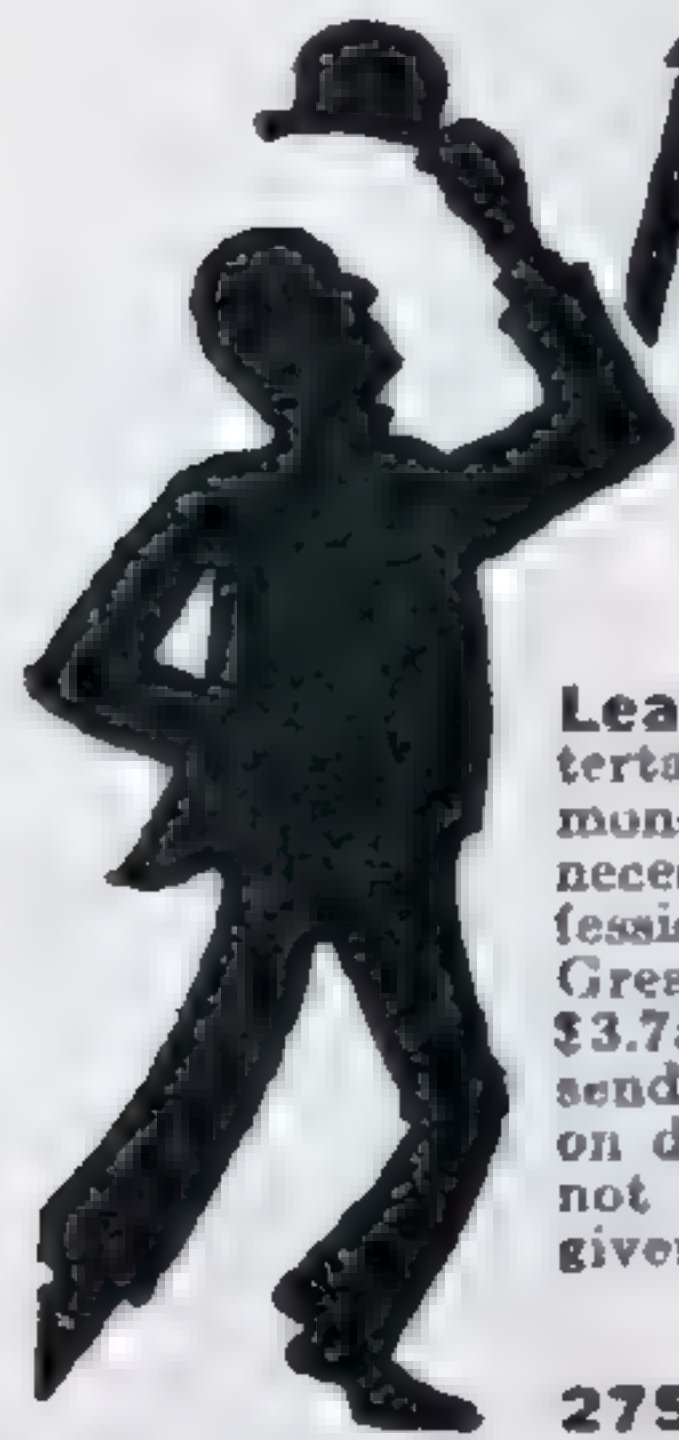
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and changed her name to Mimi. But it didn't take, and Mimi is Miriam again.

Ed Wynn, whose new picture is nearing completion, has never had a photograph taken except in one of his comedy characters.

Various reports have been circulating as to the number of children who call Clark Gable "step-daddy." Latest report is that there are two boys, one 21 and the other 12, and a girl 17, all children of the present Mrs. Gable. Clark, incidentally, is her fourth hubby.

Alice Brady wants to be able to remember every friend who visits her Beverly Hills home so her guests are all required to sign their monickers on a wall in the hallway.

And here's an engrossing bit of information, straight from an inspired press agent, who says "When Ann Harding peers into a pound can of grease-paint on her dressing room table and sees that the container is only half full, she knows that the picture in which she is starring is half finished." And when Ann attends its premiere, she knows that the picture has been completed.

Mrs. Evelyn Offield, who in private life is Jack Oakie's mother, once taught psychology at Columbia University.

For a salary reported to be \$20 a week and expenses, Charles Laughton has left Hollywood and a fat movie contract to return to London and appear with a stock company during the winter. It's his idea of making life interesting.

George O'Brien, your favorite he-man, is a son of the former police chief of San Francisco . . . learned to ride from a police instructor . . . walks four miles before breakfast . . . gains two pounds every day he doesn't . . . was light heavyweight boxing champ of the Pacific fleet . . . returned to Santa Clara College at the conclusion of the war . . . has biggest chest expansion west of the Rockies' . . . drinks four cups of coffee for breakfast . . . his work in *The Iron Horse* and *Sunrise* made him a star . . . is injured more than any star in pictures, because he refuses to use a double . . . recently married Marguerite Churchill . . . owns a 16-cylinder car . . . never visited a dentist in his life . . . his favorite indoor sport is dunking doughnuts.



POSED BY JOHNNY HINES, MARJORIE WHITE AND FUZZY KNIGHT IN "HER BODYGUARD," A PARAMOUNT PICTURE.

"We gave Luke, the old connoisseur, some of our imported liquor last night."

"Did he pronounce it perfect?"

"No, his tongue was too thick."



POSED BY LEE TRACY AND PEGGY SHANNON IN "TURN BACK THE CLOCK," A METRO-GOLDWYN-MAYER PICTURE.

"Does Jane put on airs?"
 "Nothing else but!"
 "Oh, is she a nudist?"

Inside Stuff and Nonsense

(Continued from page 21)

of a baby boy . . . It's a girl at the home of Mrs. Wayne King (Dorothy Janis) . . . 'Tis said the parents of both objected to the Art Jarrett-Eleanor Holm marriage . . . Ruth Hall is now Mrs. Lee Garmes, her hubby being a Fox cameraman . . . Intimates weren't surprised at all when Jean Harlow married for the third time . . . Fifi D'Orsay will shortly wed Maurice Hill of Chicago . . . Betty McMahon and Franklin Stevens, Jr., have become one . . . Dorothy Lee is back at work after honeymooning with her new hubby, Marshall Duffield, former football star . . . Adrienne Ames will probably wed Bruce Cabot when her divorce becomes final . . . Reginald Denny is having alimony trouble. . .

FAIR ENOUGH

Employment Agent—If I get you a job in that old millionaire's office will you give me half of what you make the first month?

Blonde Applicant—No, but I'll give you half of my salary.

MAX BAER, who whipped Max Schmeling not long ago, had considerable difficulty in being convincing in the fight sequences in "Broadway Racket" (formerly "The Prizefighter and the Lady") in which he plays the male lead. Max left nothing to be desired in licking the German challenger several months back, but in faking a fight before the camera he just didn't look good at all. They rehearsed him and rehearsed him. Many of the prize fight scenes had to be done over

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The New York Times

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eight times. This was unfortunate for Max's opponents. The more a scene was filmed, the angrier and more convincing Max became. No fault, however, has been found with Max's acting. In fact, M-G-M thinks so swell of it that it has lined up two more fight yarns for Max to do.

SYMPATHY

Little Willie—Boo! Hoo! My daddy's gone away.

Kind Old Lady—Don't cry, little boy. He'll come back.

Little Willie—That's just it. He went away after a paddle!

MAURICE CHEVALIER was recently tendered a farewell luncheon by the Paramount publicity department in New York. Maurice said it always had been a pleasure to work with the press boys and the press boys tossed just as many bouquets at Maurice. He's going back to native France for a short vacation and will return to M-G-M to do a talkie version of "The Merry Widow" with Jeanette MacDonald, in all probability, as his leading lass. Ethel Merman, Broadway and radio sensation, now on the Paramount payroll, sang several numbers at the luncheon which proved Paramount has cornered a world-beater for the current flood of musical films. Maurice, in parting, said he would never again sign a long-term movie contract. Much too confining!

MORE Chatter: Lyle Talbot was to have been in "Female," but wrenched his back during the filming of "College Coach" and had to turn the part over to Johnny Mack Brown... Conway Tearle, making a screen comeback in "Forever Faithful", will be teamed with Alice Brady in a talkie version of "The Vinegar Tree"... Henry Garat is expected to return from Europe to the Fox lot in January... B. I. P. wanted to borrow Gloria Stuart from Universal but Carl Laemmle, Jr., refused permission claiming American actresses belonged in American pictures... Incidentally, RKO agreed to loan Arline Judge to M-G-M for a part in Joan Crawford's "Dancing Lady," but when Arline found out that the part didn't amount to much she refused to be loaned... Jean Harlow and Clark Gable will appear together in "The Road To Rome," which, as a play, was considered pretty gay stuff... Paramount has signed J. P. McEvoy, well known humorist, and his first task is working on the script of "So Often A Bridegroom" for Burns and Allen... During the filming of "Counsellor-at-Law" at Universal, the studio, at John Barry-



POSED BY ONE OF THE BEAUTIES IN "MOONLIGHT AND PRETZELS," A UNIVERSAL PICTURE.

Some business men, claims this blonde, actually think a typographical error is when they kiss the wrong stenographer.

more's request, had three special guards to keep visitors away from the set where he was working... Mary Nolan, now that she's divorced from Wallace Macreery, intends to return to the screen... William Haines is no longer on the M-G-M payroll... Paramount changed "She Made Her Bed" to "Girl Without a Room," but still the Hays office objected and now they're trying to dig up another... Sidney Blackmer was replaced by blond-headed Melvyn Douglas in "Counsellor-at-Law" because it was decided there were enough dark haired players in the cast already what with John Barrymore, Bebe Daniels and Mayo Methot... Rudy Vallee will make two shorts for Columbia...

NO WONDER

"Gosh, I'm sore today. Two blondes, who both wanted me to take 'em home last night, staged a hair-pulling contest over me."

"I should think that would make you feel pretty good."

"Yeah, but it was my hair they were pulling."

CONCLUDING the Chatter:

Charlie Chaplin intends to re-make "Woman of Paris" following the completion of the comedy he's now working on . . . There's a possibility that Paulette Goddard (rumored to be Mrs. Chaplin) will play the title rôle . . . M-G-M paid Primo Carnera \$35,000 for a week's work in "Broadway Racket," which stars Max Baer and Myrna Loy . . . Paramount reports that Mae West's "She Done Him Wrong" and "College Humor" were its two biggest money-makers during the past season . . . The Marion Davies clinic in Los Angeles treated more than 12,000 children during the last twelve months . . . Gary Cooper contracted make-up poisoning in the right eye while doing "Design for Living" and production was halted until he recovered . . . Buster Keaton is now in vaudeville . . . They say that Paul Muni's brother-in-law must approve each script before Paul will use it . . . Jeanette Loff, who deserted the screen for four years of stage work, is staging a comeback and will be seen in "The Vinegar Tree" . . . Paramount is anxious to do a talkie version of "Lady Chatterly's Lover" . . . It was banned as a novel a few years ago . . . Blossom Seeley, who replaced Peggy Hopkins Joyce in "Broadway Thru a Keyhole" when the latter did a walkout, did so well with the part that Twentieth Century has given her a term contract . . . Claudette Colbert has recovered from her appendix operation . . . She will return to work shortly . . . Laura La Plante is in England making a picture for the Warner Studio over there . . . Wally Beery and family are expected back in Hollywood soon from their European trip . . . Ronald Colman is in Spain and has no plans about returning to Hollywood . . . Paramount is holding up release on its short features with Bing Crosby fearing that they will interfere with his box-office draw in the full-length feature, "Too Much Harmony" . . . Wynne Gibson turned down a part in "Special Investigator" for Universal insisting it was too small, so Universal offered her a three picture proposition if she would reconsider and do the picture . . . Wynne agreed . . . The songs Mae West sings in "I'm No Angel" are rumored to be plenty snappy and may prove troublesome!



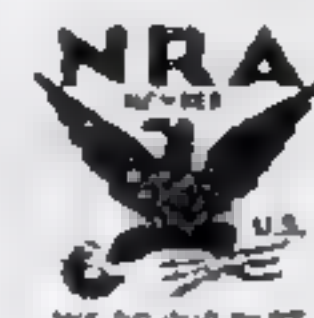
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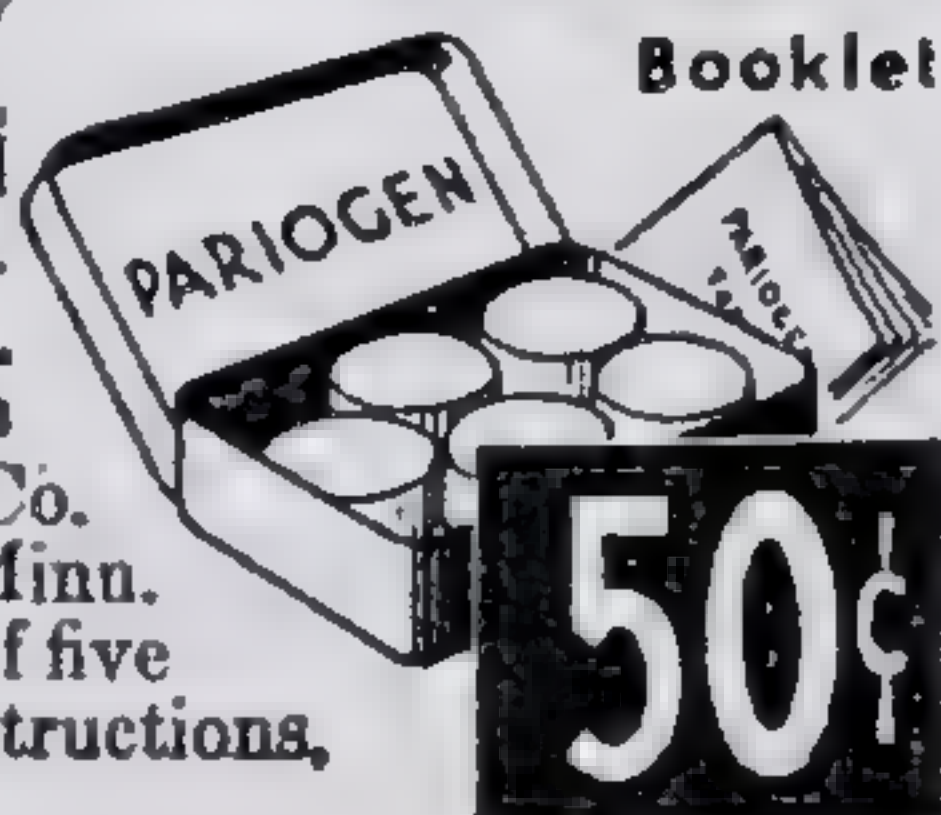
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According to Schedule

ADVANCE information is to the effect that *White Woman*, starring Carole Lombard and featuring Charles Laughton, positively must not be missed. It has everything a box-office smash should have and Director Stuart Walker claims that Carole never before has given a performance as effective and convincing as her portrayal of *White Woman*.

Dolores Del Rio is soon to be seen in *Flying Down to Rio* which Thornton Freeland directed. Dolores will not want for leading men as the supporting cast includes Gene Raymond, Raul Roulien, Fred Astaire and Jimmy Cagney's brother, Bill. Ginger Rogers has an important part which means Dolores will have to be mighty appealing or else have the picture honors stolen away.

Will Rogers and Zasu Pitts! What a happy combination! They're appearing together in *There's Always Tomorrow*, now in production at Fox. James Cruze is doing the megging. The cast includes Rochelle Hudson, Florence Desmond, Howard Lally and Harry Green. Let's hope Will injects some of his own personal philosophy into the dialog.

They've finally gone ahead with making a talkie version of the old-time serial favorite, *The Perils of Pauline*, Evalyn Knapp has the part made famous by Pearl White. Supporting Evalyn are Robert Allen, James Durkin, Pat O'Malley, John Davidson and Sonny Ray. So this is fair warning to get ready for a choice assortment of chills-and-fever thrills.

Franchot Tone, just about the most popular leading man in Hollywood, is playing opposite Constance Bennett in *Moulin Rouge*. It's under Sidney Lanfield's direction and the cast includes Tullio Carminati, Andrew Tombes, William Kent, Fuzzy Knight and Helen Wesley. It's to be

different from the usual type of Connie flicker.

Beautiful, which sounds more like a song title than a movie title, is the tag of Ann Harding's next offering. Robert Young and Nils Asther have the leading masculine rôles and Sari Maritza, on loan from Paramount, has a prominent part. Al Santell is director. If the story doesn't tie up with the title, at least Ann will.

Victor McLaglen and Reginald Denny, as well as Boris Karloff, Alan Hale and Wallace Ford have featured parts in *The Lost Patrol*, now in the making at RKO-Radio. The veteran John Ford is behind the meg and that is guarantee of a first-rate production.

Man of Steel is the title of the next Jack Holt feature. His leading lady is Fay Wray, who, for the time being, has forsaken those weird mystery thrillers. Theodore von Eltz, Walter Connolly and Burton Churchill head the supporting players.

JACK PEARL, radio and musical comedy comedian, has completed his first full-length talkie and they say it's a wow. They've called it *Meet The Baron*, which is as it should be. Jack's supporting cast is of the all-star calibre and includes Jimmy Durante, Charles Butterworth, Zasu Pitts, Doc Rockwell, Lyda Roberti, Ted Healy and Stooges, Gloria Hatrick, Jimmy McHugh and Dorothy Fields.

It won't be long before you're rolling in the aisles laughing at Eddie Cantor in *Roman Scandals*. Ruth Etting is in it, too, and so's Gloria Stuart, Alan Mowbray, David Manners, Edward Arnold and also one of the most exciting chariot races you've ever seen!

Girls, Charles Farrell is playing opposite Bette Davis in *The Shake-down*. That you'll like him as well





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"No, but I'd like to try it once."

"Very well! I'll give you one of my long kisses and before it's over I'll have a beard."

teamed with Bette as you did with Janet Gaynor is the hope of Warner Brothers. Also in the picture are Ricardo Cortez, Glenda Farrell, Allen Jenkins, Robert O'Connor, Adrian Morris, George Cooper and Harold Huber.

Greta Garbo and John Gilbert have finished work on *Queen Christina* and many believe it will mean the regaining of John's lost popularity. The picture was directed by Rouben Mamoulian. Others in the cast are Lewis Stone, C. Aubrey Smith, Ian Keith, David Torrence, Elizabeth Young, Lawrence Grant, Reginald Owen, Edward Norris and Barbara Baroness. It's a story Greta has long wanted to do.

Clara Bow is working on another for Fox called *Hoopla*. You probably saw it as a silent picture when it was known as *The Barker*. Preston Foster, Richard Cromwell, Minna Gombell, Herbert Munden and Roger Imhoff head Clara's supporting cast. *Hoopla* should be one of Clara's most colorful pictures.

Dark Hazard, which may be re-titled, is the picture upon which Edward G. Robinson is now giving his time. Al Green is directing and

among the players to be seen are Glenda Farrell, Genevieve Tobin, Gordon Westcott, Emma Dunn, Sidney Toler, Robert Barrat and George Meeker. *Dark Hazard* has to do with the racetrack.

There should be laughs aplenty in *Tillie and Gus* which boasts of the hilarious combination of W. C. Fields and Alison Skipworth. Baby Le Roy, who just about copped the picture from Maurice Chevalier in *A Bedtime Story*, is a featured member of the cast, which also includes Jacqueline Wells, George Barbier and Clarence Wilson.

Tarzan and His Mate is ready for release with Johnny Weissmuller again playing *Tarzan* and Maureen O'Sullivan again his mate. It's reported to be more thrilling than *Tarzan, the Ape Man* and the costumes in which Johnny and Maureen cavort are nothing short of sensational.

If you're wondering what's become of Peggy Shannon, be advised that she's making a picture for Monogram called *Devil's Mate*. Her leading man is Preston Foster and others appearing in the picture are Bryant Washburn, Barbara Baroness and Paul Porcasi.

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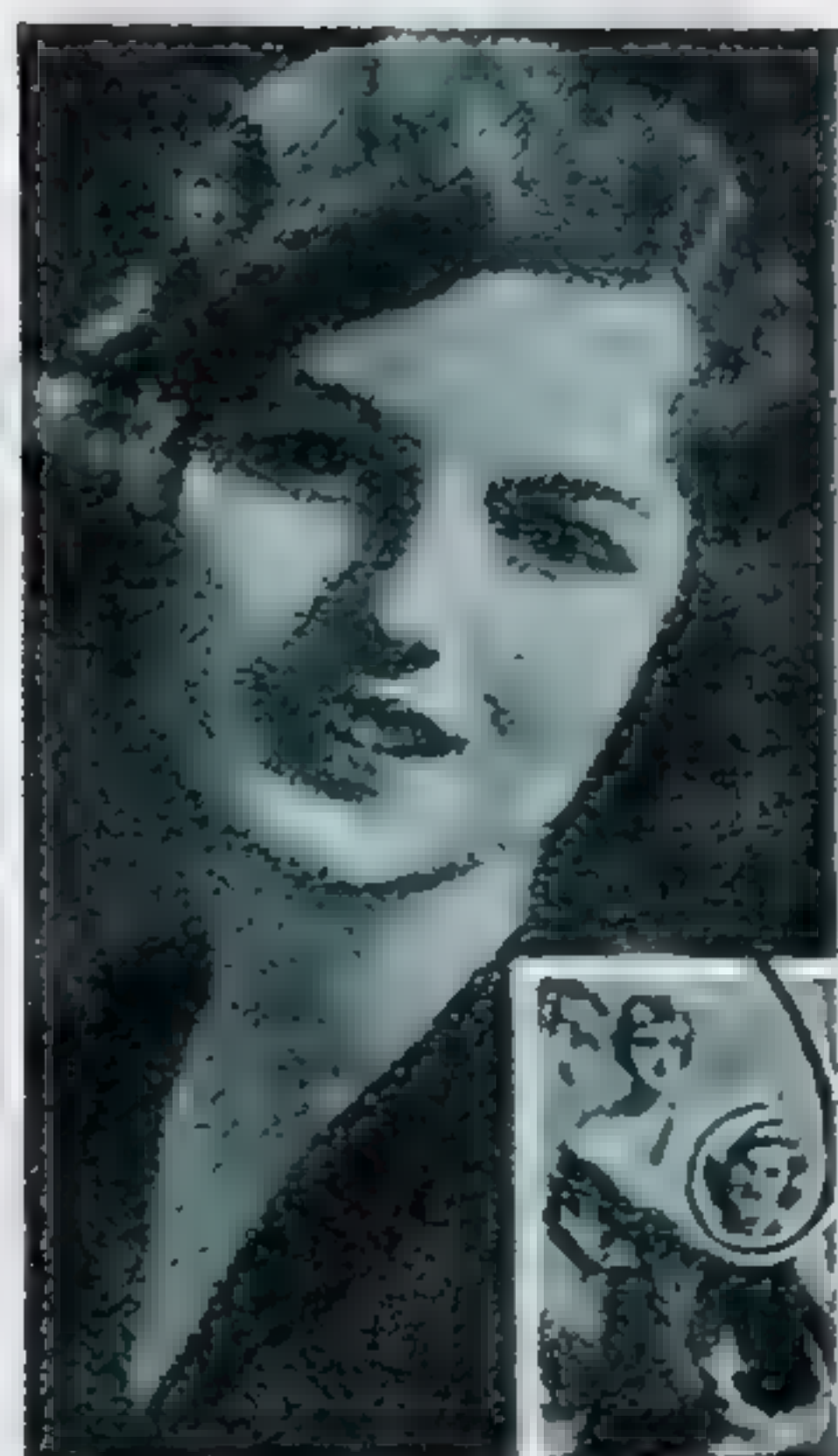
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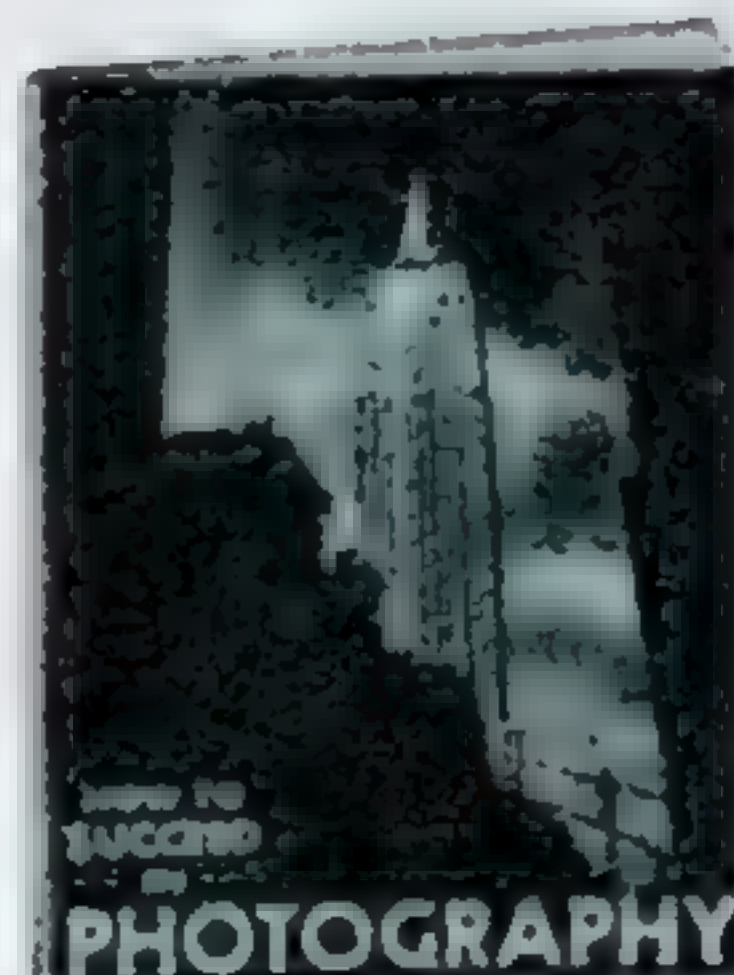


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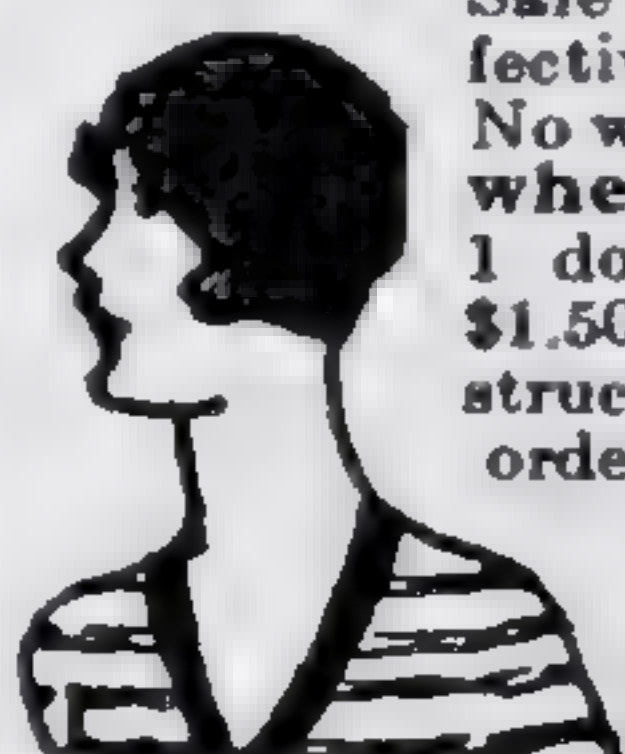
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Ye Editor Goes to Ye Talkies

FOOTLIGHT PARADE

(Continued from page 43)

Jimmy's ace prologs, but there comes a night when Jimmy, himself, has to step into one of his prologs, and folks does he stop the show with his singing and dancing!

You've never been entertained quite as lavishly as you will be in seeing *Footlight Parade*. It clearly demonstrates what extraordinary scenes can be staged in musical films which are impossible to do in stage productions.

THE PRIVATE LIFE OF HENRY VIII

PRODUCED in England, *The Private Life of Henry VIII* brings to these shores a highly dramatic, superbly acted treatise on the intimate doings of Britain's most amorous monarch. And Charles Laughton, in the leading rôle, gives the finest performance of his brilliant screen career.

The picture opens just as Ann Boleyn, Henry's second wife, is about to be beheaded for infidelity. The first wife is dismissed with a subtitle explaining that she was too respectable a lass and therefore uninteresting. Ann, as the history books tell us, was not so good, and she paid for her indiscretions with her head. Ten minutes later Henry takes his third bride, a naive and unsophisticated lass who brings him love, and later, a son. She dies, however, in childbirth, and Henry is persuaded, for political



POSED BY VIVIENNE OSBORNE AND VICTOR JORY IN "THE DEVIL'S IN LOVE," A FOX FILM.

"Do you think it's a good thing to keep love letters?"

"Yes, it's safer than mailing 'em to the girl you've written 'em to."

reasons, to marry a neighboring princess. He and the young lady are hardly what you can call compatible—in fact, they despise each other so that they spend their wedding night playing cards.

A quick divorce is granted and Henry is free, for the moment, from women. Again the court diplomats get his ear and convince him that the throne of England needs another heir or two. Henry casts about and selects a comely maiden of the court, who happens to be in love with one of the king's guards. Ambition conquers love, however, and she becomes England's queen. Henry is supremely happy, but Katharine eventually tires of him and holds secret rendezvous with her lover. They are finally discovered, however, and are sent to the executioner.

Henry, now an old man, takes as his final bride the palace housekeeper, a hard, practical old girl who rules him with an iron hand. And thus he comes to the end of his reign.

See *The Private Life of Henry VIII* by all means.

EMPEROR JONES

ONE of the year's outstanding screen performances is given by Paul Robeson in the title rôle of *Emperor Jones*, the Eugene O'Neill classic. Only an actor of his capabilities could have enacted the horrifying closing sequence as forcibly and so convincingly. He's seen fleeing through a dense forest from his revolting subjects who seek to kill him. He had risen from Pullman porter to be their Emperor!

He loses his way. The constant thumping of the drums of the enraged natives becomes louder. His fear becomes uncontrollable. He keeps talking and singing to himself



POSED BY JOHN BOLES AND MARGARET SULAVAN IN "ONLY YESTERDAY," A UNIVERSAL PICTURE.

Maid—You'd better stop kissing me and let me get back to the kitchen right away.

Master—What's the matter, is the water boiling?

Maid—No, but your wife soon will.



Is Your Chest-Line Too Matronly?

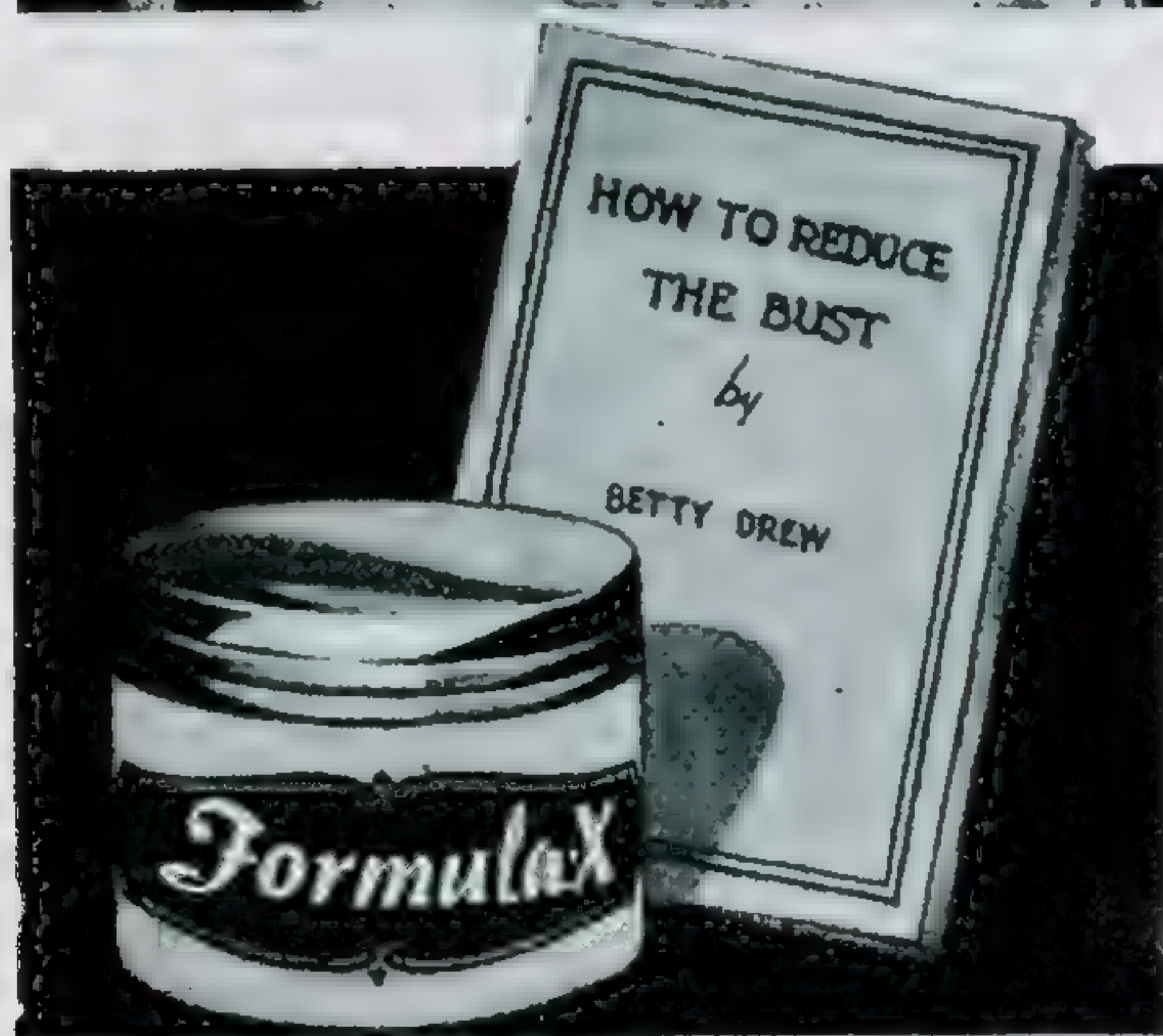
Here is an easy way to reduce heavy, sagging tissues

ARE you self-conscious about your figure? There is nothing quite so conspicuous as an enlarged bust, is there? Especially now, when the vogue is all for the sheer, form-revealing dresses decreed by Paris. That bulging, drooping line utterly ruins the silhouette!

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Send today and see how easy my method is, and how effective. Nothing difficult or dangerous. Just simple, sensible directions for taking off flabby fat, for lifting the sag and remoulding the form. A large container of my FORMULA-X is included, a dainty, creamy compound used with my special massage technique. If you want a trim, shapely bust, with smart, arching contours, then I urge you to take advantage of the liberal introductory offer below. Your satisfaction is guaranteed—or money back.



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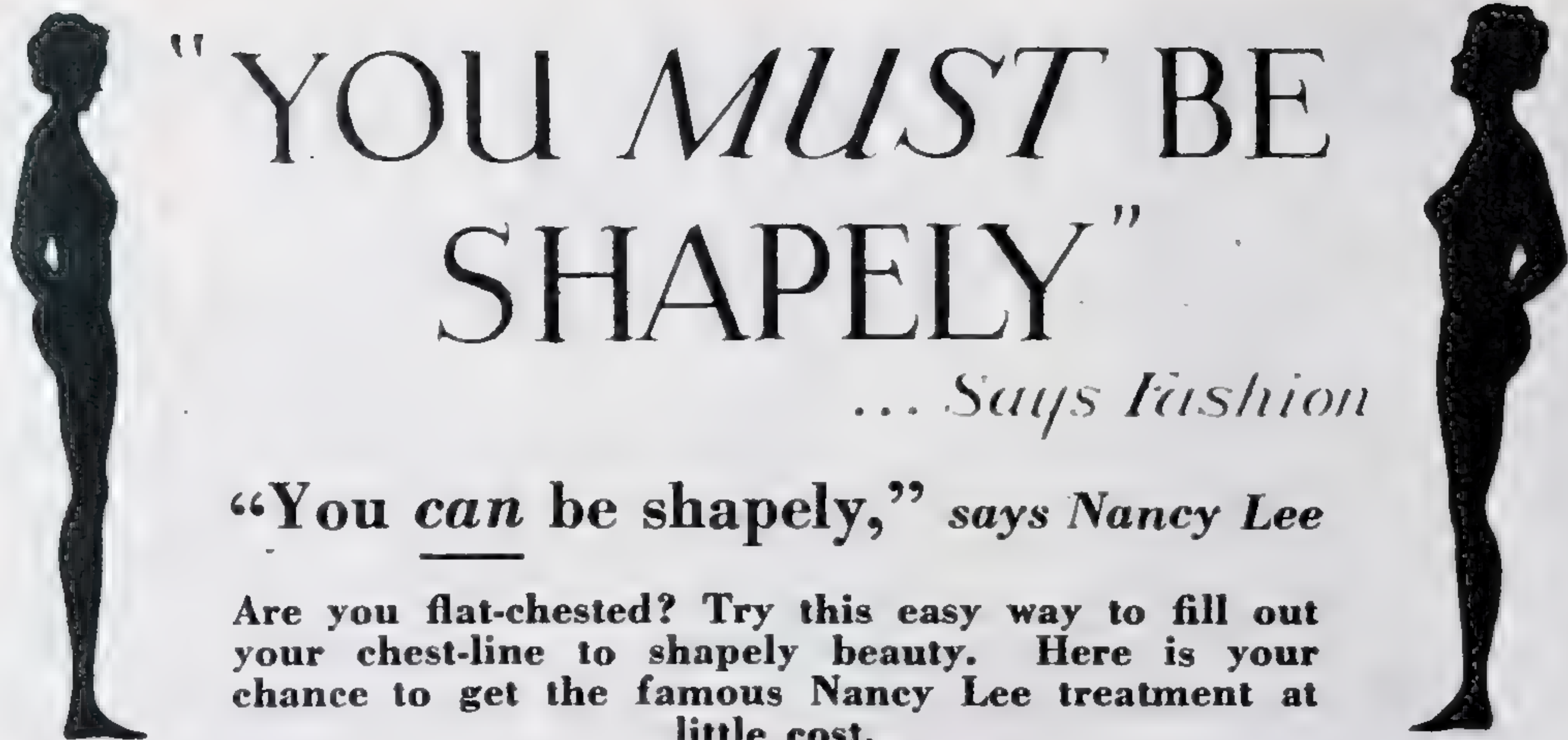
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Emperor Jones has several exciting scenes of Harlem night life. One in particular shows two of Paul's girl friends fight over him in a night club. It's a realistic, hair-pulling scrap while it lasts.

Dudley Murphy's direction is consistently expert. The supporting
(Continued on page 62)



POSED BY ANITA PAGE IN "THE BIG CAGE," A UNIVERSAL PICTURE.

When a male patient speaks of a hospital being very modern, announces Anita, he usually means there isn't a Mid-Victorian nurse on the staff.

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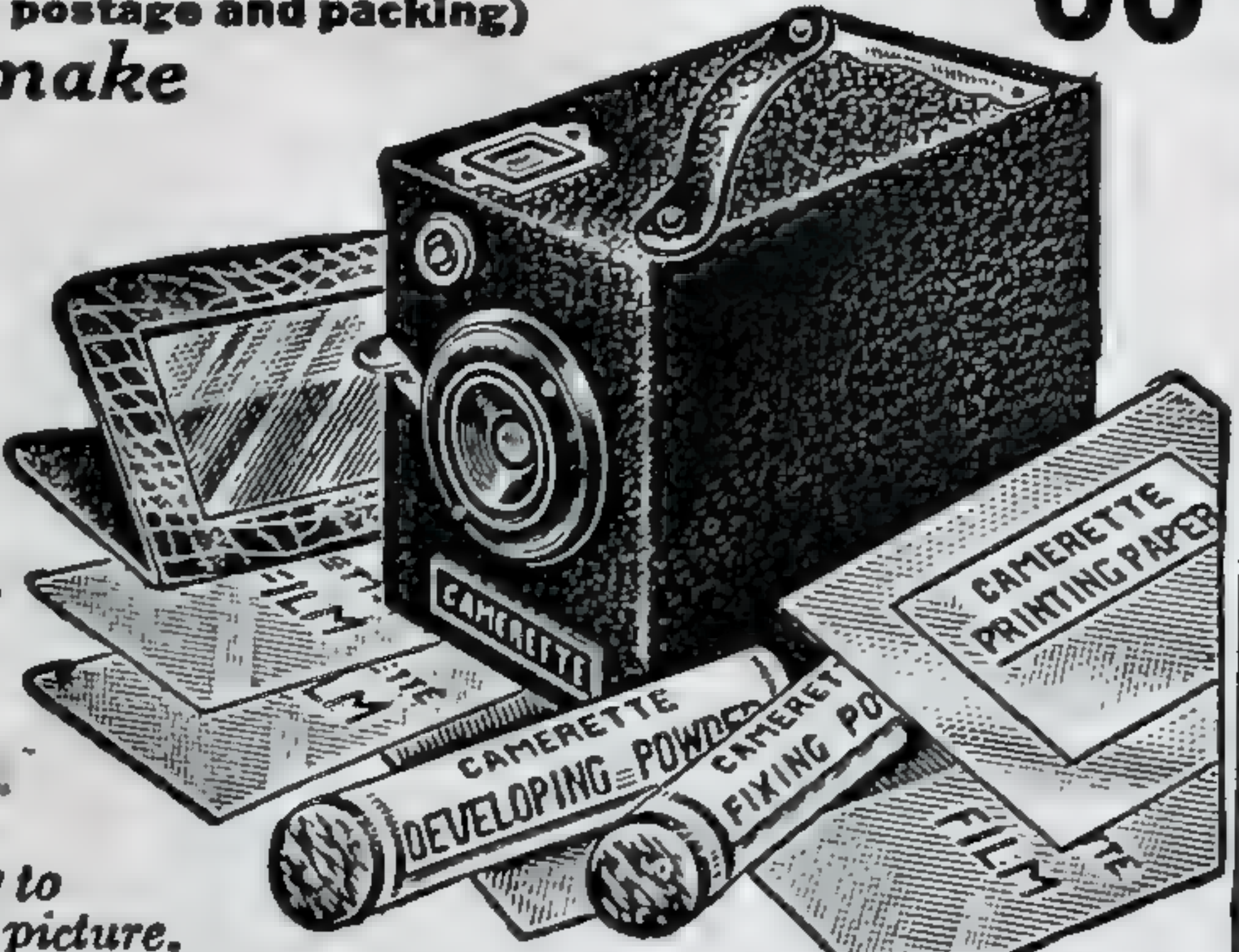
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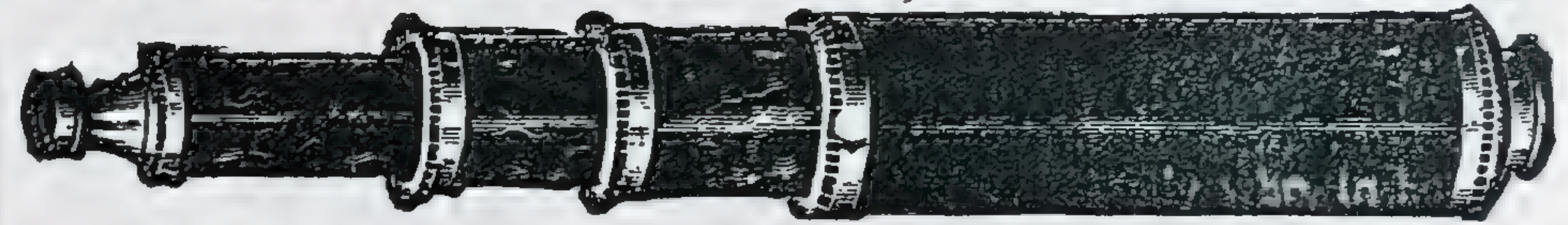
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(Continued from page 60)

cast, headed by Dudley Digges, who appears as a white trader, is composed chiefly of negroes. Their work is exceptionally good.

The picture, although basically a tragedy, has many merry moments. Even the scene in which Paul stabs a buddy to death in a cafe has its touch of humor, with everyone sitting around as if nothing happened when the police rush in.

Emperor Jones is excellent entertainment, having an interesting story and the marvelous acting of Paul Robeson.

ANN VICKERS

YOU could have searched all over Hollywood and you wouldn't have found anyone more suited to play the title rôle in *Ann Vickers* than Irene Dunne. As a matter of fact, the producers selected Miss Dunne without a bit of searching, and she makes the picture something to write home about.

The picture opens with Ann in the middle of her first affair, with a handsome young army captain. He proves to be an insincere lover, and her experience with him embitters her toward all men. She goes into social work, accepting a position at an old-fashioned prison where cruelty is practiced as a cure for unruly inmates. Ann fights the system with considerable vigor, and emerges with a book on prison conditions which makes her famous and gets her a job as superintendent of a settlement house. During this period the picture differs from the book in that no affairs interfere with her work.

At the height of her career she meets and falls in love with Judge Bernard Dolphin (Walter Huston), whose unhappy married life is forgotten in his association with Ann. Ann gives herself to him freely, and when their son is born she is too happy to think of the consequences. Shortly after the baby arrives, Judge Dolphin is convicted, on circumstantial evidence, of accepting graft, and is sentenced to six years in prison.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY

THE ACT OF MARCH 3, 1933,

Of FILM FUN, published monthly at New York, N. Y., for October 1, 1933

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Helen Meyer, who, having been duly sworn according to law, deposes and says that she is the business manager of FILM FUN and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, George T. Delacorte, Jr., 100 Fifth Avenue, New York, N. Y.; Editor, Lester Grady, 100 Fifth Avenue, New York, N. Y.; Managing Editor, George T. Delacorte, Jr., 100 Fifth Avenue, New York, N. Y.; Business Manager, Helen Meyer, 100 Fifth Avenue, New York, N. Y.

2. That the owner is: Dell Publishing Company, Inc., 100 Fifth Avenue, New York, N. Y.; George T. Delacorte, Jr., 100 Fifth Avenue, New York, N. Y.; Margarita Delacorte, 100 Fifth Avenue, New York, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

HELEN MEYER, Business Manager.

Sworn to and subscribed before me this 26th day of September, 1933.

MAY KELLEY.

Notary Public, N. Y. County

N. Y. County Clerk's No. 85

N. Y. County Register's No. 5K278.

(My commission expires March 30, 1935.)

Rumors of Ann's affair gets to the governing board of the settlement house, and Ann is dismissed. Then follows a period of struggle and privation trying to make a living for her son while she awaits the return of her lover.

Judge Dolphin is pardoned after serving three years of his sentence, and, having secured a divorce, he returns to Ann and the picture ends on the promise that they are both determined to face life all over again.

Walter Huston is excellent in the rôle of the judge, and Edna May Oliver adds some much-needed comedy as a woman doctor who befriends Ann. Other parts are well played by Bruce Cabot and Conrad Nagel.

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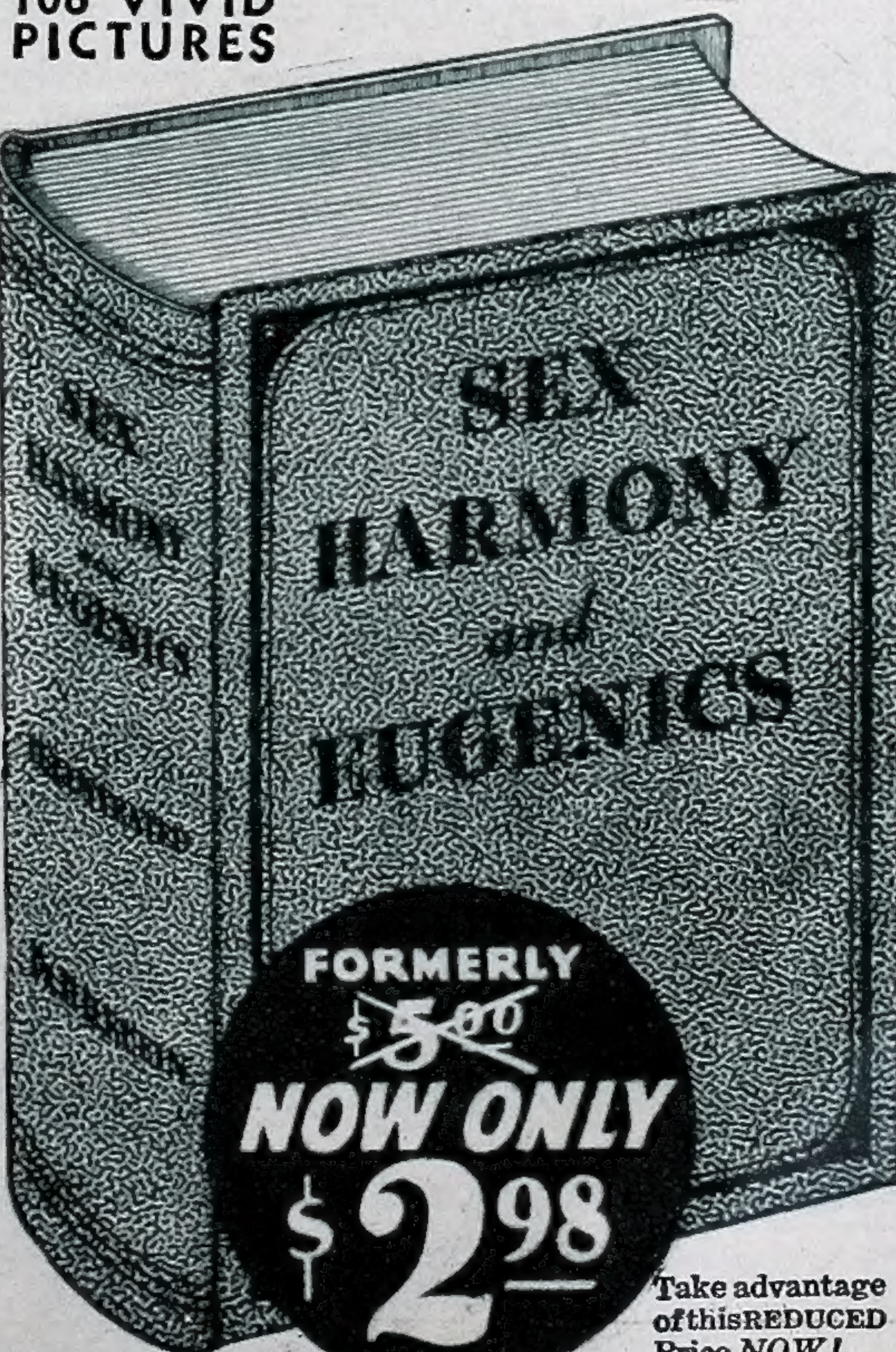
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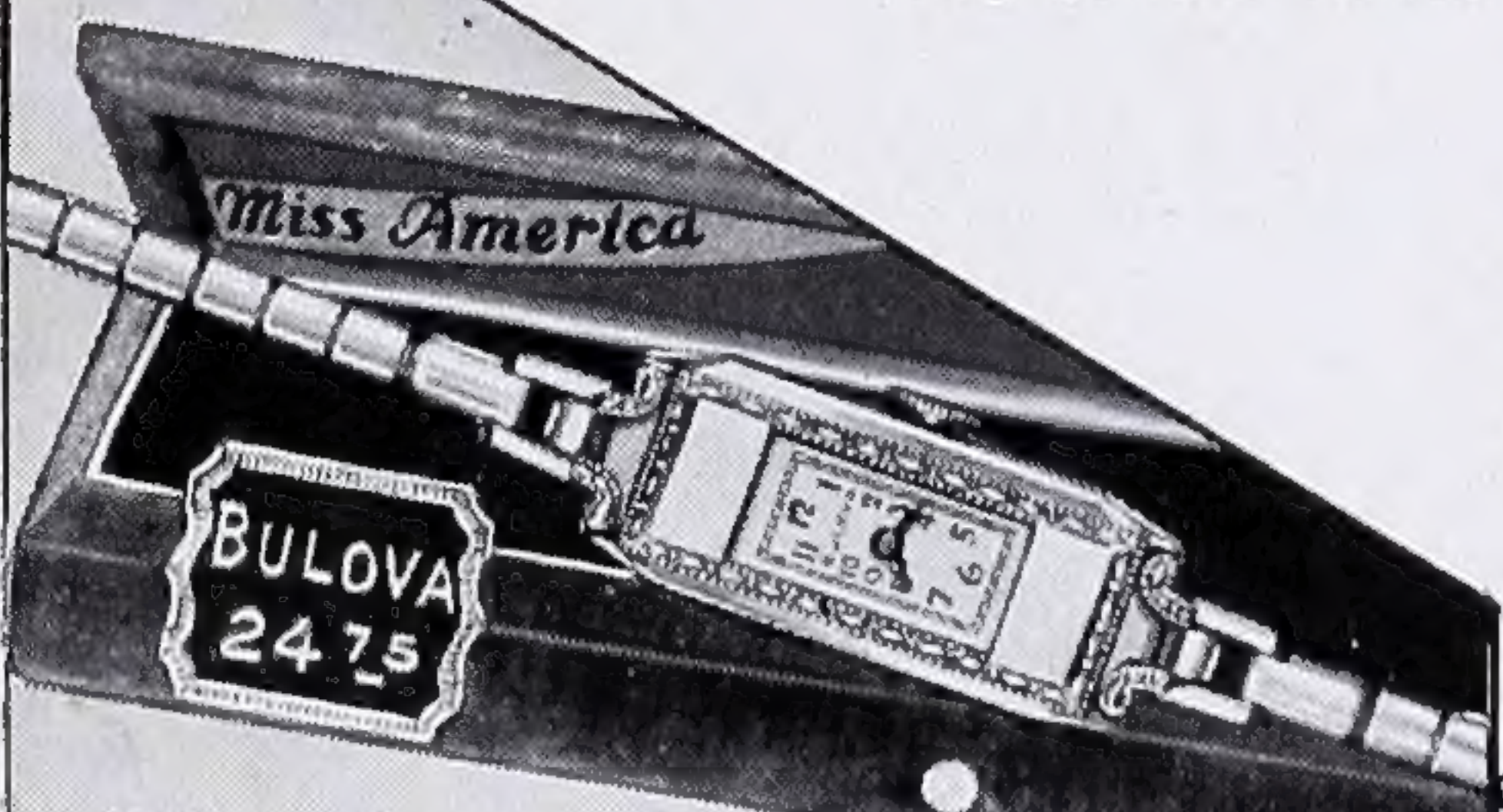
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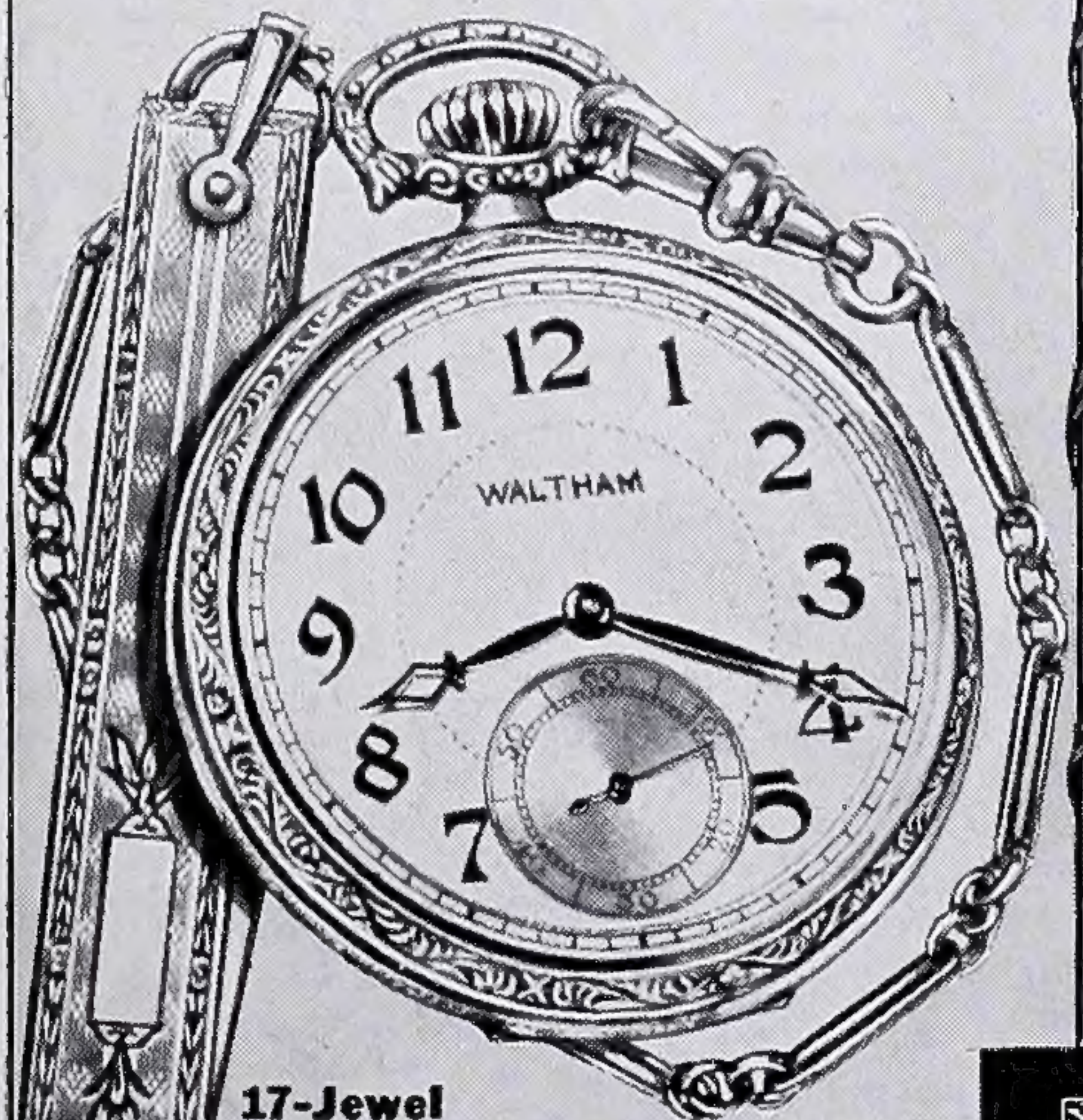
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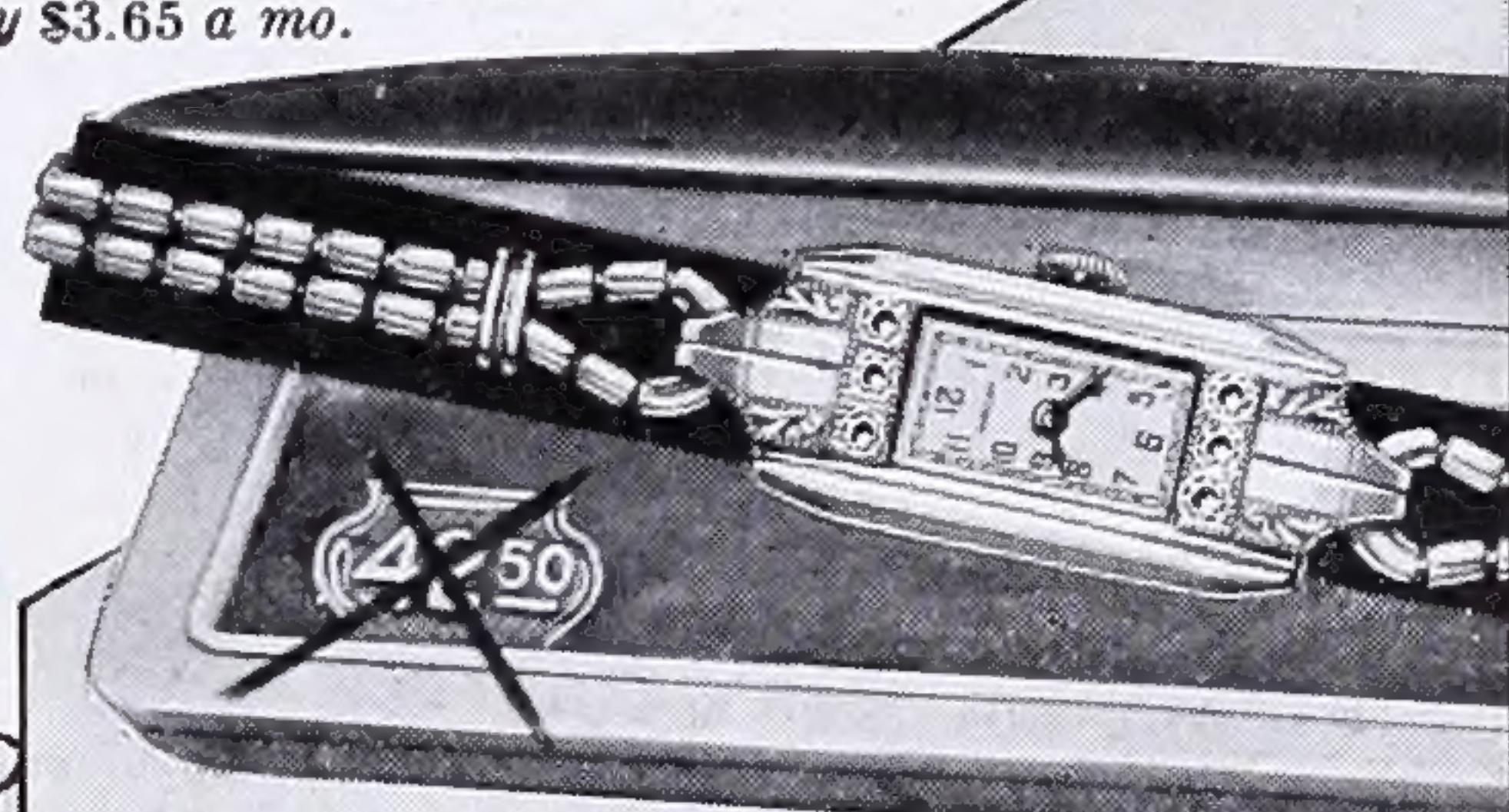
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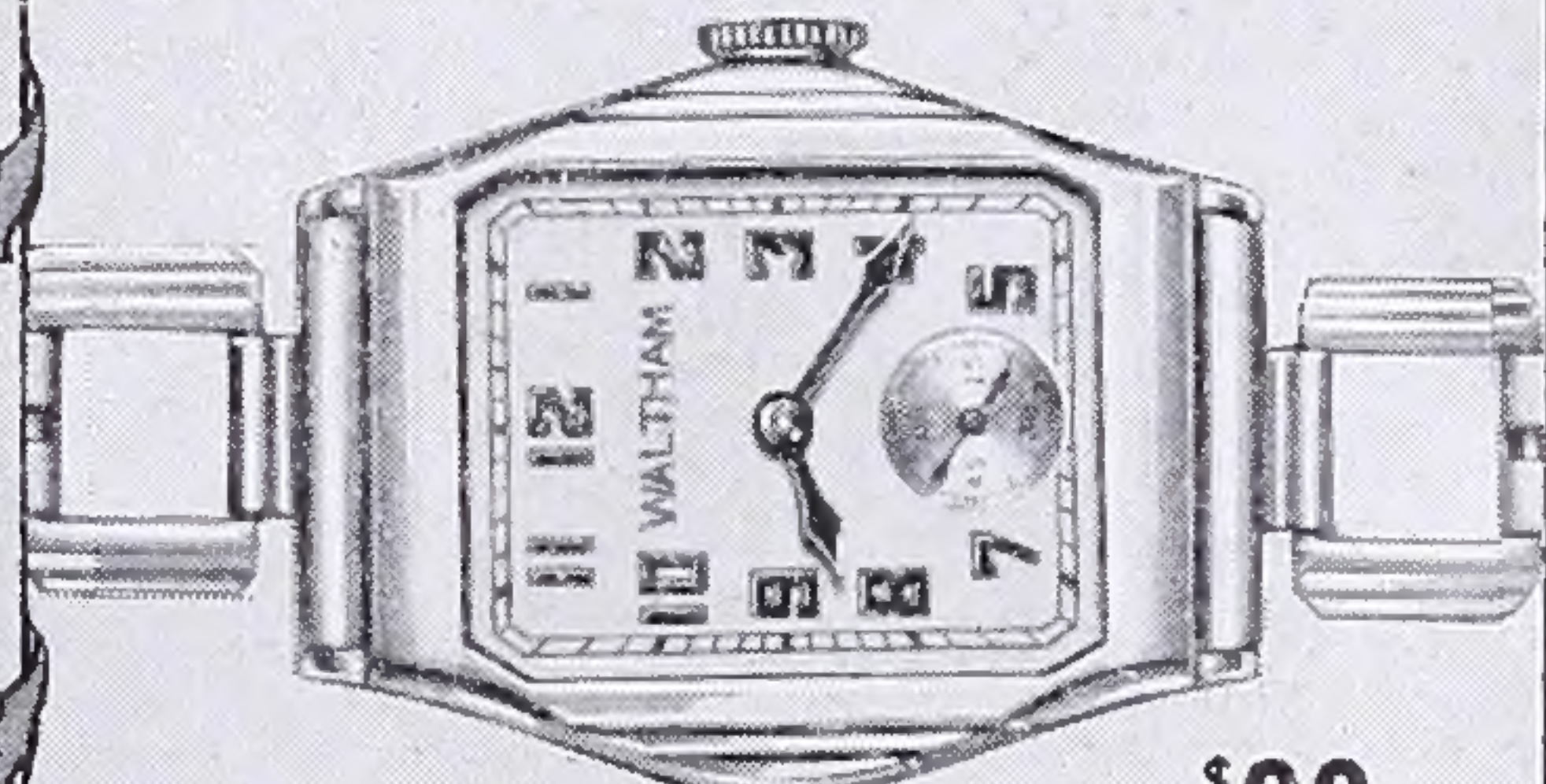
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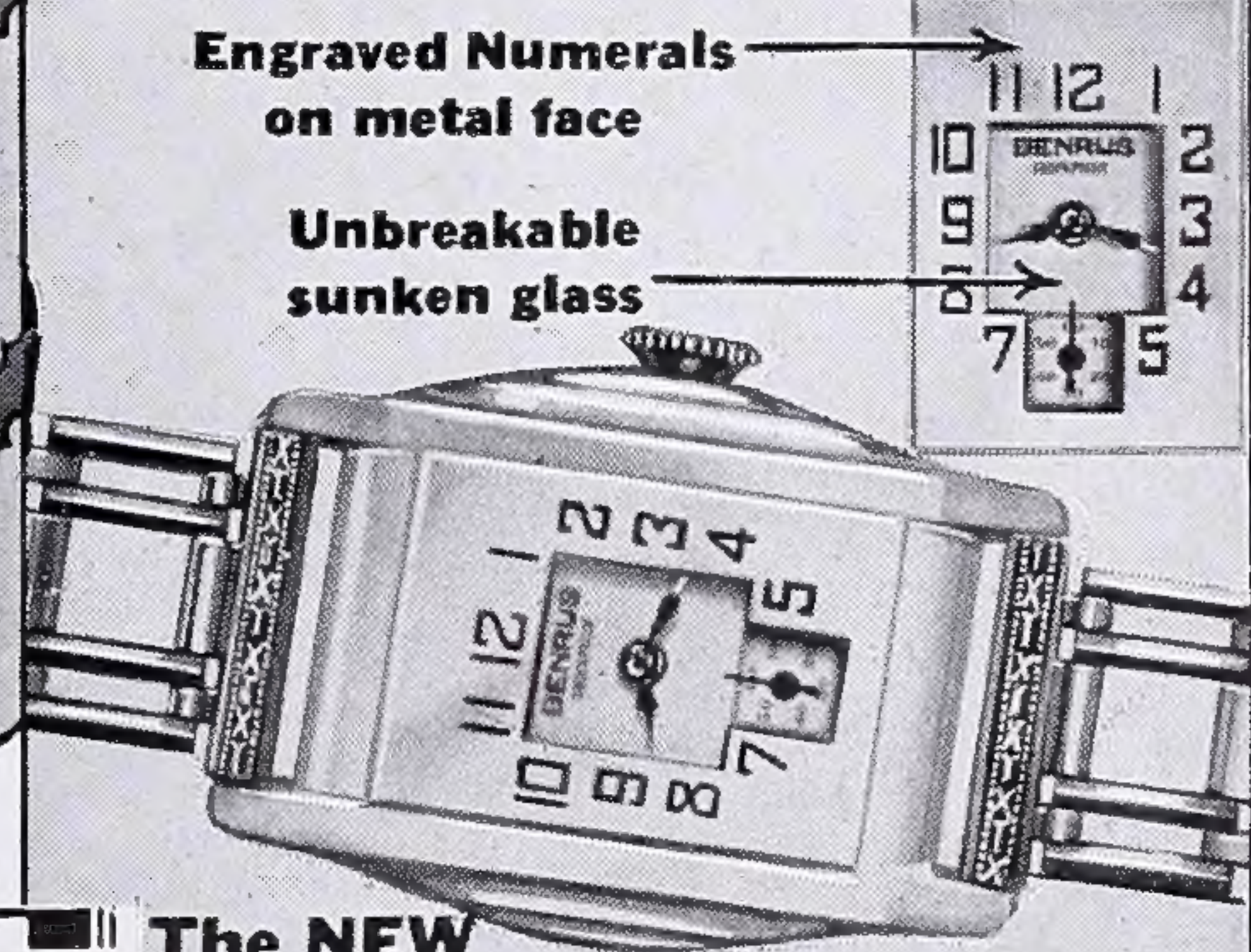
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